

THE ATHENÆUM

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SATURDAY, JULY 30, 1887.

BRITISH ASSOCIATION for the ADVANCEMENT OF SCIENCE, 22, Albemarle-street, London, W.
THE NEXT ANNUAL GENERAL MEETING will be held at MANCHESTER, commencing on WEDNESDAY, August 31.

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New Museums, Cambridge, 18th July, 1887.

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29th.	E. Barnes.	4,902
30th.	J. E. L. Bruce.	4,842

Two other places 61st and 65th, i.e., one and five places out.

In 1886 the places taken were 6th, 19th, 32nd, 37th, 39th, 30th, 47th, 52nd, 57th, 59th, 62nd.

SANDHURST.—Thirty-seven passed in 1886.

PRELIMINARY.—Seventy-four in 1886; forty-four up to date in 1887

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SATURDAY, JULY 30, 1887.

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LITERATURE

England under the Angevin Kings. By Kate Norgate. 2 vols. (Macmillan & Co.) The first and most obvious thing to note about this book is that the title is deceptive. It should have been not 'England under the Angevin Kings,' but 'The Angevin Empire during the Twelfth Century,' or 'The Rise and Fall of the House of Anjou.' Four-fifths of vol. i. are occupied with what, if we accept the existing title, must be called introductory matter, and little more than half the book deals with the history of England under its Angevin kings, while nearly half is taken up with a history of England under the last two Norman kings, and a description of the steps by which the princes of the house of Anjou built up their power and added England to their continental dominions. Again, only the earlier and, for England at least, the less important part of John's reign is included within the limits of the work. It is needless to remark that John was not the last of the Angevin kings of England, though he was the last king of England who reigned over Anjou. The book is, therefore, in one sense more and in another sense less than it pretends to be.

But, having made these premonitory remarks on the scope of Miss Norgate's work, we can honestly welcome it as a genuine and important contribution to our knowledge of English history at a critical and interesting period. If Prof. Freeman ever finds time, as it is to be hoped he will, to recount the reigns of Henry I. and Stephen in detail, and thus to complete the history of the Norman period, this book will form an excellent continuation of his history. Miss Norgate has worked out with great minuteness one side of her subject, which has, somewhat naturally perhaps, been comparatively neglected by previous writers. The continental policy and actions of the twelfth century kings receive at her hands at least as much attention as the affairs of their island realm. From the point of view of general history this is quite right. It is indispensable, if we are to understand the position and policy of Henry II. and his sons, that we should clearly grasp the fact of their continental empire. They were the greatest sovereigns of their day, not as kings of England, but as lords of an empire the

centre of which was at Rouen or Angers rather than London, and of which far the larger part was south of the English Channel. Nor was this all, for they were closely allied with the imperial house, while members of their family reigned in the far East and upheld Christendom against the Turk. Englishmen are naturally accustomed to regard Henry II. as the great king who built up our judicial and administrative system, and who anticipated a later Henry in his attempt to make himself supreme in ecclesiastical as well as in temporal affairs; but in the eyes of the men of his own day he was rather the most powerful of continental monarchs, who bid fair at one time by matrimonial and other alliances to create for himself an almost universal supremacy in Europe.

We are inclined to think that this side of Angevin history possesses even more interest for our author than the English portion of the subject. The growth of the administrative system in this country, the judicial reforms of Henry II., the increasing importance of the National Council, are not, indeed, neglected, but they hardly receive the attention to which they are entitled in a work which calls itself a history of England. We have summaries of such important documents as the Assizes of Clarendon and Northampton, we hear of the changes in the Curia Regis, the inquest of Sheriffs, the Saladin Tithe, and other matters connected with constitutional history; but they are handled in a somewhat perfunctory manner. The reader who is unacquainted with the system of government as it existed in the twelfth century will, we fear, be at a loss to piece these scattered and disconnected notices into anything like a complete and harmonious view. Perhaps the author considers that this side of the subject is sufficiently treated by Dr. Stubbs and other writers, and that students who wish to know more of the English constitution in the twelfth century can refer to their pages for additional information. Doubtless they can do so; but we cannot help regarding it as a defect in a general history of the country during a certain period that the system under which it was governed and the bearing of the changes introduced into that system should not be more fully elucidated than they are in the pages before us.

On the other hand, the events of general or political history are narrated with minuteness, and Miss Norgate threads her way through the intricate and sometimes wearisome details of Angevin politics with infinite patience and, as far as we can judge, exhaustiveness. She begins with a sketch of England under Henry I.: the government, the towns, the rural districts, the nature of villenage, the growth of monasticism, the national literature. In describing the government of Henry I. she adopts Dr. Stubbs's views without reserve, and does not seem to be acquainted with those of Dr. Gneist. At all events, she makes no allusion to the latter in her account of the Curia Regis, to which Dr. Stubbs attributes far more definiteness and uniformity than the German professor will allow. The institution of a "high-thegn" or "high-reeve," to which Miss Norgate refers (i. 21), on Mr. J. R. Green's authority, as an unquestionable fact, and as the undoubted

origin of the justiciarship, rests on an assumption for which as yet no sufficient proof has been adduced. From Norman England we are transported across the Channel to Anjou and the borderlands which lie along the southern frontier of Normandy. The story of the rise of Anjou is told more fully and connectedly than it has been told by any previous English writer. The early Angevin counts, the founders of the house, pass one after another across the stage, and the author's vivid sympathy and imagination give individuality to each. Fulk the Red, Fulk the Good, Fulk the Black, Geoffrey Martel, and Geoffrey Plantagenet are shown to have contributed, each in his degree and manner, to the building up of the mighty edifice which was crowned in the person of their descendant Henry Fitz-Empress. Then, under the last of the Norman kings, the history of England and the history of Anjou flow together in the struggle between Stephen and Matilda. The war between the cousins is circumstantially narrated. The important position of the English Church and its political influence under Henry of Winchester, Roger of Salisbury, and Archbishop Theobald are well brought out. Thus, after four hundred pages of preliminary matter, excellent in itself, if somewhat excessive as an introduction, we come to the main part of the subject, the reign of Henry II.

There is no one alive who could tell the story of Henry II.'s reign like Dr. Stubbs if other cares had not engrossed his attention; but, the bishop apart, there is probably no one who could tell it better than Miss Norgate. No fuller or more vigorous picture of that king's most vigorous personality has been given by any previous historian. Not only Henry himself, his personal appearance and character, but his court and his chief officers, stand vividly before the reader. For a description of the "bustling, scrambling, roving pandemonium" which attended Henry on his travels, the author translates a picturesque passage from Peter of Blois, which is worth any amount of modern generalization. "Henry's temper," she concludes,

"was a mystery to those who had not the key to it: it was the temper of Fulk Nerra. He had the Black Count's power of fascination, his unaccountable variations of mood, and his cool, clear head. Like Fulk, he was at one moment mocking and blaspheming all that is holiest in earth and heaven, and at another groveling in an agony of remorse as wild as the blasphemy itself. Like Fulk, he was an indefatigable builder, constantly superintending the fortification of a castle.....or the planning of a palace; and all the while his material buildings were but types of a great edifice of statecraft which, all unseen, was rising day by day beneath the hands of the royal architect: his ever-varying pursuits, each of which seemed to absorb him for the moment, were but parts of an all-absorbing whole: and his seeming self-contradictions were unaccountable only because the most useful of all his Angevin characteristics, his capacity for instinctively and unerringly adapting means to ends, enabled him to detect opportunities and recognize combinations invisible to less penetrating eyes."

The central and most striking episode of Henry's reign, the quarrel between the king and Becket, is treated by Miss Norgate in a careful and, on the whole, impar-

tial manner. The subject has been so fully worked out and the story so often told elsewhere, that she could not be expected to add much that is new. Her knowledge of continental affairs has enabled the author to explain more fully and clearly than usual the bearing of the quarrel on the state of affairs in Europe, but in one respect it has perhaps carried her too far. She rightly calls attention to the complications which hindered the Pope from taking up the cause of Becket, and to the dangers which threatened the Church at large if the head of the Angevin empire were driven into the opposite camp. In the eyes of most Churchmen of the day the quarrel between Becket and his sovereign sank into comparative insignificance when contrasted with the wider issues at stake between Pope and Emperor, involving the unity and the very existence of the Church. To Gilbert Foliot and others brought up in the school of Archbishop Theobald, Becket's claims appeared a most inopportune departure from the attitude hitherto maintained by the English episcopate:

"To the impulsive, short-sighted, downright Thomas it was the one, sole, all-absorbing question of life and death: to the calm, far-seeing, cautious Gilbert it was a provoking hindrance—raised up partly by the Primate's own bad management—to the well-being of interests far too serious and too wide-reaching to be imperilled for a mere point of administrative detail."

This is surely putting the matter a little too strongly against Thomas. Miss Norgate does not explain the exact point at issue between the king and the archbishop, nor does she show that the Constitutions of Clarendon—intentionally, it can hardly be doubted—failed to settle that point; but the question was far more than "a mere point of administrative detail." Of the three great demands, freedom of appointment, freedom from the civil courts, freedom from taxation, which were made by the Church in the course of the twelfth and thirteenth centuries, the second is certainly not the least momentous. As a matter of policy, it was no doubt unfortunate that the question was brought forward at that particular moment; but this was not Becket's fault. From the clerical point of view the matter was one of life and death, and Becket, with the rapid insight of genius, may well have felt that now or never was the time to make a stand. As to the manner of his resistance, his vacillation, his bursts of temper, his self-seeking, opinion may well be unfavourable to him; but we cannot go with Miss Norgate in condemning him for an intellectual error. Of Becket's early life, his home and training, his magnificence as chancellor, Miss Norgate gives some admirable pictures. Her sympathies on the whole appear to be decidedly with Henry; but this does not prevent her from doing justice in the main to Becket's character and abilities. She repudiates the idea that he underwent a revolutionary change when he accepted the see of Canterbury. "Later writers," she says,

"dilate upon the startling contrast between Becket's character and policy as chancellor and archbishop. That contrast vanishes when we look at the chancellor through the eyes of the two men who knew him best [Archbishop Theobald and John of Salisbury]; and we find that the real contrast lies between their view of him

and that of the outside world which only saw the surface of his life and could not fathom its inner depths."

Miss Norgate has done well in passing lightly over the circumstances of Becket's death. "It is a tale which has been told so often that its details may well be spared here." Henry's death, on the other hand, she describes in full detail, and it is one of the most vivid and picturesque passages in her book.

One of the best chapters in the work is that in which the author reviews the Angevin empire in its entirety as it existed in the latter years of Henry II. On his death one feels that the end of that empire is near. Richard, whatever may have been his military capacity, was not the man to keep permanently together the vast dominions which his ancestors had brought under their control. Nevertheless, Miss Norgate has a high estimate both of Richard's character and his abilities. "The story of his crusade," she says,

"reads more like an old wiking-saga than a piece of sober history, and its hero looks more like a comrade of S. Olaf or Harald Hardrada than a contemporary of Philip Augustus. Nothing indeed except Richard's northman-blood can account for the intense love of the sea, and the consummate seamanship, as sound and practical as it was brilliant and daring, which he displayed on his outward voyage.....The same love of adventure for its own sake colours many of his exploits in the Holy Land. But there we learn, too, that his character had yet another and a higher aspect. We find in him, side by side with the reckless northern valour, the northern endurance, patience, and self-restraint, coupled with a real disinterestedness and a self-sacrificing generosity for which it would be somewhat hard to find a parallel among his forefathers on either side."

A full description is given of the great bulwark which he gave to Normandy, the "Saucy Castle" on the banks of the Seine. The taking of this castle is the conclusion of Miss Norgate's story:

"On that March day [March 6th, 1204] the king of England really lost not only his Saucy Castle, but his whole continental dominions north of the Loire."

The old Angevin empire was at an end, and the ruler of England was no longer a great continental king.

Nothing is more valuable and interesting in Miss Norgate's book than the portions which are concerned with ecclesiastical history. In the opening chapter the author deals at length with the monastic life of England in the time of Henry I., and with the revival of the monastic spirit in the Austin Canons and the monks of Citeaux, in St. Stephen Harding and St. Bernard. Another whole chapter is devoted to the state of the Church in the middle of the twelfth century. Miss Norgate emphasizes the growth of monastic foundations in the midst of Stephen's lawless reign, and brings out clearly the growing political influence of the Church. Nor does she by any means neglect the literary side of monasticism. Florence of Worcester, William of Malmesbury, Roger Howden, William of Newburgh, Giraldus Cambrensis, and other writers are reviewed at length, and in a most interesting manner. The author shows a remarkable knowledge both of the historians and their writings, and her work is

founded almost entirely on original authorities. Now and then we have come upon slight inaccuracies—for instance, in the account of the foundation of St. Bartholomew's Hospital; but there does not seem to be any reason to suppose that these are numerous. The author frequently quotes passages from contemporary chronicles with great effect, and enlivens her narrative by introducing quaint stories, like that of the founding of St. Nicolas at Angers by Fulk Nerra (i. 165), or that of the conversation between the disguised Geoffrey and the charcoal-burner (i. 264). Her style reminds one, perhaps, a little too often of her "master," as she styles him in her dedication, Mr. J. R. Green; while, on the other hand, one might not unfrequently imagine that another "master," Prof. Freeman, was speaking to us in her pages. The following passage might have been transcribed from the 'Norman Conquest':—

"When next a duke of Normandy disputed the possession of Maine with a count of Anjou, he disputed it not with a rival oppressor, but with the husband of its countess, the lawful heir of Elias; and the triumph of Cenomania received its fitting crown when Henry's daughter wedded Aremburg's son in the minster of St. Julian at Le Mans."

It is characteristic of the school to find it "most fitting" that Henry II. should be born in Le Mans rather than anywhere else, and to adopt the German names of towns like Aachen. But why, we may ask Miss Norgate, if she cannot tolerate Cologne, should she invent Cöln, which is neither French nor German, nor anything else? In *præcaria* and *præcations* (i. 57) it is, perhaps, hardly necessary to point out that the diphthong is incorrect. But these are small points. The book is not only a solid and valuable addition to our historical knowledge, but it is eminently readable and interesting, and in the combination of instruction and amusement its author has studied Mr. Green to good purpose. What we miss in her is the breadth of view and the power of generalization which distinguishes the historian of the first rank. Miss Norgate keeps close to her authorities—she is thoroughly objective, to use the German phrase; but amid the mass of detail we miss the subtle analysis of causes, the masterly grouping of facts by which the greatest writers bring to light the wider truths, the final tendencies of history. Still, without attaining to these heights one may merit high praise, and Miss Norgate has done exceedingly good service to the cause of history in the work before us. It will remain, for some time at any rate, the standard history of England in the twelfth century.

The Ancient Cities of the New World: being Travels and Explorations in Mexico and Central America from 1857-1882. By Désiré Charnay. Translated from the French by J. Gonino and Helen S. Conant. (Chapman & Hall.)

THE typography and general appearance of this handsome volume reflect great credit upon its publishers, while the numerous illustrations are not merely embellishments, but form, with some few exceptions, an essential feature of the work. The plates are principally from photographs, many of

them to M 1857 in the his had l ment, on the found extract plorat Charn under missio large oualy resear ephem ruined Charn plorat trated (1881) source Apa written duction monum hidden would this bo coverie fifty y to the trated has be by the Although origin those to had al the inv better t the des was ser huge fo mea and the of the rem publica punged "a Gre among scien t now co ancient the extr "My fact Japanese corative their cu and poli Annam, which is also, a Indo-Chi This working dones a to trace Mexico inferenc

them taken during M. Charnay's first visit to Mexico and Central America between 1857 and 1860, and have already appeared in the *Tour du Monde*, vol. v. (1862), and in his 'Cités et Ruines Américaines,' published in 1863. On that occasion M. Charnay had been sent out by the French Government, under whose auspices he was again on the point of departure in 1880, when he found that a wealthy American of French extraction, Mr. Lorillard, of New York, had determined upon making similar explorations. To avoid competition, M. Charnay combined the two expeditions under the name of the Franco-American mission, Mr. Lorillard, who furnished a large portion of the necessary funds, generously giving up to France the fruits of the research, and contenting himself with the ephemeral honour of having a group of ruined temples named after him on M. Charnay's map. This second series of explorations has been described and illustrated in the *Tour du Monde*, vols. xlvi. (1881) and xlvii. (1884), and from the above sources, apparently, the present work has been translated.

Apart from its merits as a pleasantly written account of travel, the mere reproduction with photographic fidelity of the monuments of an extinct civilization long hidden in the forests of tropical America would ensure the favourable reception of this book. The interest excited by the discoveries of Waldeck in Yucatan more than fifty years ago—subsequently made known to the British public by the beautifully illustrated works of Stephens and Catherwood—has been largely stimulated of late years by the increase of our knowledge respecting the early inhabitants of America. Although none but a purely hypothetical origin can be assigned to the builders of those temples, palaces, and pyramids, which had already been abandoned even before the invasion of the Spaniards, we now know better than to identify the architects with the descendants of the lost Ten Tribes, as was seriously done in Lord Kingsborough's huge folios. Crotchetts are, however, by no means wanting in M. Charnay's narrative, and they add considerably to the amusement of the impartial reader, although some of the remarkable statements made in previous publications are now softened down or expunged. It is still on record that he noticed "a Greek column with a Doric capital" among the ruins of Tula; but Aryan descent is no longer pressed, and M. Charnay now considers that the ancestors of the ancient American temple-builders came from the extreme East. He continues:—

"My reasons for this opinion are based on the fact that their architecture is so like the Japanese as to seem identical; that their decorative designs resemble the Chinese; while their customs, habits, sculpture, language, castes, and policy recall the Malays both in Cambodia, Annam, and Java. The word 'Lacandon,' which is the name of a tribe in Central America, is also, according to Dr. Neis, that of a race in Indo-China, who spell it 'Lah-Canh-dong.'"

This quotation will suffice to show the working of M. Charnay's mind. The Lacandones are Toltecs, and the author's aim is to trace the migrations of the Toltecs in Mexico and Central America, with a strong inference that they commenced in Asia!

The origin of the name "Toltec" is doubtful, the term being, we believe, first employed by Sahagun in his 'Historia de Nueva España,' written rather before the middle of the sixteenth century; but it may serve as a convenient designation for the first wave of the great invading family of the Nahuas, who gradually pressed southwards upon the Mayas of Yucatan and Central America. The Toltecs were succeeded by the Chichimecs, who in their turn, after long struggles, were subjugated by the more ferocious Aztecs, the dominant power at the time of the Spanish conquest. The key-note of M. Charnay's song is the superiority of the refined and gentle Toltecs to their brutal, bloodthirsty successors, and there is hardly any length in the way of special pleading to which he will not go. For instance, in a cemetery at Tenenepanco, which he is quite sure must be Toltec, he found amongst other articles buried as usual with the dead certain children's toys resembling foxes, with regular cartwheels, whereupon he twists some ambiguous phrases used by the early chroniclers to show that the Mexicans at the time of the conquest might have known the use of wheeled vehicles. The French archeologists, however, would not put their trust in his ancient Mexican chariots any more than they would in the story of the rude drawing of the horse and his rider in the ruins of Kabah. Perhaps they remembered the discovery of Toltec glass and enamelled ware, and of the bones of "horses, oxen, sheep, and llamas," mentioned in the 'Archives des Missions Scientifiques,' vol. vii., to which no allusion is made in the present work. To such sceptics M. Charnay says, with an audacity which positively takes one's breath away:—

"Should, however, both quotations and arguments seem valueless, it might be added that the toy chariots were perhaps of primeval Toltec invention, the use of which had been lost after their expulsion from the plateaux"—

by the brutal Aztecs, of course. The italics are our own.

In the same cemetery, situated at an elevation of 13,000 ft., close to the volcanic cone of Popocatepetl, M. Charnay found

"a perfectly well preserved human brain, the skull of which was gone. This cerebral mass had been protected from the pressure of its surroundings by a stout cup into which it was wedged. No doubt was possible: the two lobes, the convolution of the brain to the minute red lines of the blood vessels; all was there."

Many other "brains" were found, but, not having been protected like the first, they were all flattened into white cakes of some five inches by two in thickness. None of these "brains" were brought away, and the account of their discovery was received, as M. Charnay frankly says, "with Homeric laughter." Under such circumstances he might have been less severe in his strictures upon Waldeck's fancied discovery of certain "elephants" on the Temple of Inscriptions at Palenque.

The account of the *discovery* of the ruins which M. Charnay calls "Lorillard" is amusing. From the time of Stephens travellers had heard rumours of another and as yet unexamined ruined city close to the frontier of Guatemala; but the first really

definite information came from Mr. Rockstroh, a German gentleman belonging to the Instituto Nacional at Guatemala, whose name, by the way, M. Charnay does not mention. Mr. Rockstroh gave all the information in his power to Mr. Alfred P. Maudslay, and the latter had been exploring the ruins for some days, when he had occasion to send a canoe up the river Usamacinta to buy plantains, &c., from the Lacandon Indians, among whom M. Charnay had just arrived by the Tenosique route. At only three hours from his goal the latter was stopped by the want of a large canoe; but as soon as Mr. Maudslay knew of his arrival the necessary means of locomotion were promptly provided, and the two explorers met. As M. Charnay's looks betrayed the inward annoyance he felt at the presence of a competitor, Mr. Maudslay proceeded to put him at his ease by telling him that he might name the town, describe the ruins, and even claim to have discovered it if he pleased. Meanwhile quarters had been got ready for him; so they lived and worked together like two brothers, and parted the best friends in the world. Mr. Maudslay's account of the explorations is given in the *Journal of the Royal Geographical Society* for 1883, pp. 185–203, and some of the illustrations in M. Charnay's book are taken from his photographs. In general floridness of design the sculptured stones in these ruins are similar to those at Chichen-Itza, Copan, and other places.

An adequate map (but no index) accompanies this illustrated compendium of Mexican and Central American antiquities, and viewed in this light the work is likely to prove useful to the general reader. M. Charnay has since returned to Yucatan, and the narrative of his third expedition is now appearing in the *Tour du Monde*. It is to be hoped that he will in future confine himself to taking photographs, squeezes, and rubbings of the objects of interest, and will abstain from finding indications of community of origin between the American temple-builders and the Egyptians, Malays, Siamese, Japanese, or Chinese, to say nothing of the Greeks. Meanwhile let his readers be thankful that at the time of writing no suspicion of such things as Hittite inscriptions and their Altaic origin had crossed his brain.

Spanish and Italian Folk-Songs. Translated by Alma Strettell. (Macmillan & Co.)

THIS is a beautiful and satisfactory little volume. The charming binding of sea-green silk, the ample margins, the excellent print and paper, are worthy—but no more than worthy—of their valuable contents. Miss Alma Strettell, it is pleasant to say, is a thoroughly successful translator of the folk-songs of Italy and Spain. Her simple and natural versions are quite as literal as those of the most pretentious "folklorist," and she is the happy possessor of a fluent style, which is absolutely essential to the writer of *soleares* and *stornelli*. Nor does Miss Strettell lack the energy and spirit which inspire these fragile forms, that, like scarlet convolvuli, are often as violent in colour as exquisite in grace. She has, indeed, been peculiarly fortunate in her

translations of the tragic and passionate songs of the Andalusian gipsies—songs which will come as a revelation to the average English reader, for they are full of romantic and terrible inspiration. What, in a brief space, could express more than this of the bondage and calamity of individual existence?—

I move like a prisoner caught,
For behind me comes my shadow,
And before me goes my thought.

And Heine himself has not more briefly given the sentiment of tender yet inexorable resentment than the nameless Flamenco poet of this other verse:—

Passing thy door, I said
An "Ave Maria" for thee,
Even as wert thou dead.

In passing from these *soleares* and *seguidillas* to the *rispetti* and *stornelli* of Italy we enter a different world; we leave the great, high, arid plains where the dust whirls in the wind and sunshine for a land of orchards and gardens with sea-winds fresh in the boughs of rose and olive. Here we find Miss Strettell's verse as easy and appropriate as before, and she has evidently felt the contrast between the embellished and decorative imagination of Tuscan verse and the desperate passion of the Spaniards. All that we have to reproach her with is that she has not gone quite far enough. What is a collection of Italian folk-song without a single appeal to the siren, or any mention of the rare imagined wonders of the centre of the seas? Why did she not include that wonderful *rispetto*,

Nel mezzo al mare c'è le scure valli
E c'è le rose di pungenti spine,

or that other verse,

E l'ho sentito un idolo cantare,
Cantar nel mare e nell'Indie risponde,

full of that unreal beauty, that fantastic arabesque, which replaces in Tuscan folk-song the human interest and human passion which inspire the popular poetry of nations less superbly artistic? With a few extra pages Miss Strettell could have given these in her admirable English, and also she might have shown the deeper, more ardent spirit of the songs of the Kingdom, for the Island is pretty fairly represented. This, for instance, from a town near Ascoli is as solemn and as striking as the Spanish Flamenco:—

Chesta è la ruetta de l'Abrei
Dove che Die nce passate mai;
Ce passate li Turche e li Giudei:
Dimmi, Amor miè, come ci stai?

These objections amount to saying that Miss Strettell's collection is so good that we wish it twice as large. We have no other shortcoming to suggest. There is nothing to wish away, nothing we could desire to change. Miss Strettell has been as fastidious in her choice as faithful and musical in her translation. The music has been selected with rare tact, and to hum "Colomba che nel poggio sei volata" is to imagine oneself among the olives of a Tuscan orchard. But the illustrations are the most striking adjunct of Miss Strettell's verse. Those of Mr. Sargent display a violent and poetic imagination, consonant with these wild Flamenco songs. The strange dance of gipsies under the stars

αὶ σε μανόμεναι
πάννυχοι χορεύοντες;

the fortune-teller shrinking back in horror from the unspeakable fate she reads in the outspread cards; the stiff yet delicate Madonna, whose enormous crown and barbaric heavy mantle recall the 'Ex voto' of Baudelaire,—all these are conceived with poetic fervour, and the intense and electrified attitudes frequently affected by Mr. Sargent are here not out of place. Mr. Padgett's sketches show much sweetness; Signor Morelli's drawing is vigorous and strange; only Mr. Abbey's neat and dainty drawing from the model appears expatriated in this little sphere of romantic weirdness and passionate extravagance. Taken altogether we can imagine no more successful rendering of a difficult subject in a small compass than that which is due to Miss Strettell and her friends.

Robert Ferguson, the Plotter. By James Ferguson, Advocate. (Edinburgh, Douglas.)

THE character and career of a uniformly unsuccessful plotter do not often attract sympathetic investigation. His friends are well content to avoid owning the connexion, and leave him to the tender mercies of contemporary historians of the winning side, and of later writers who see their way to strengthen the lights and shadows of their imaginary pictures by safe and unmeasured vituperation. Such had been the case of the first Earl of Shaftesbury until Mr. Christie undertook, by the simple process of examining the actual facts of the case, to demonstrate the absurdity of Macaulay's travesty of Dryden's invective. And such has been the case with Robert Ferguson, emphatically called "the Plotter," from whose reputation a namesake—and we believe a kinsman—has, in a work of historical value comparable, if not equal, to that of Christie, undertaken to remove the load of slander with which it has hitherto been encumbered. Much that was obscure is no doubt left in obscurity; but at least Robert Ferguson is in this book well-nigh proved to be, not the vain, treacherous, and bloodthirsty miscreant whom Macaulay presents to us, but an enthusiast whose plots, however far-reaching, were never base or cruel; whose instincts were for freedom, though the paths along which he walked were not paths of pleasantness or peace; whose private life was affectionate and pure; whose mind was singularly cultivated in religious, political, and literary knowledge.

It was, we believe, the Cardinal de Retz who, on looking back upon a life spent in eager and unscrupulous intrigue, asserted that to make a successful leader of a faction demanded the possession of qualities higher than those required by a great emperor of the universe. Robert Ferguson was a De Retz in taste and motive, though his sphere was less imperial. No more enviable lot, he thought, could present itself to a capable man than that of a plotter against whatever government might be in power. Clear and bold in council, indefatigable in energy, and inexhaustible in resource under difficulty and danger, a shrewd observer of character, a masterly exponent with the pen of the cause in which his fancy hap-

pened to engage him, and possessed by a restless inconsistency of political principle, he was adapted to the world in which he found himself. During twenty years he was engaged in every political plot. He was surrounded by those who were ready at any moment to save their own necks by betraying him, cowards like Grey and Monmouth. He was arrested again and again. But the hearsay evidence of some was contradicted by that of men on the scaffold itself, when they had nothing to hope for; in vain was search made for a single line of writing which might fatally compromise him, and he was never even put formally on his trial. His escapes from pursuit, too, are marvellous, except on the supposition, which is certain to occur to every one's mind, that Ferguson was but a Government spy. It is to be regretted that his biographer, instead of taking up the theory and giving us, with the same care that he has bestowed upon the rest of the narrative, the grounds for refuting it, passes it by with scarcely a word of notice. He might have dealt more fully with the awkward facts that every plot in which Ferguson was engaged was against Government, and was unsuccessful; that while many persons less deeply implicated than himself suffered death, he always escaped to plot again; that though his strain of thought and language is invariably exalted, it could be applied equally to contradictory propositions; and that, as is related in the book, one witness swore positively that Sir Leoline Jenkins had, when pursuit was hot, ordered that if Ferguson were found he was not to be seen. Looking to all the circumstances of the case, there is in our mind no question that the escape of Shaftesbury to Holland was connived at by the Government; and it is quite possible that the same indulgence was shown to Ferguson, who was at the time with him. That his biographer would be able triumphantly to dispose of the suggestion in the other cases which occurred may be very probable; but the whole question appears to demand more notice than he has cared to bestow upon it.

The one thing, however, which remains absolutely certain is that the judgments of former historians, both as to Ferguson's personal character and as to the parts he played, are wrong; and not the least valuable portion of the book is the appendix, in which the author has collected these evidences of personal feeling or misinformation. With the exception of Mr. Christie and Sir W. Scott, but one writer has a word to say for Ferguson. His present biographer ascribes to Mr. J. B. Marsh the credit of the first attempt to put forth the actual facts. In his novel 'For Liberty's Sake,' published in 1873, in which "the Plotter" is the central figure (*Athenæum* No. 2360), Mr. Marsh included the results of a partial investigation into the original papers relating to Ferguson in the Public Record Office. He has also assisted the writer in the preparation of the present work, which has been drawn from a more thorough examination of the same papers and from further original material, now for the first time investigated with care, and has altered our opinion of Ferguson, which was unshaken by Mr. Marsh's novel.

It is course have b when living he wa As suc famous Oxford to ridic he beg known Countr followe Honou box w proofs mother was th skilful 1681, t cation autho various Sidney From self int of a m his bio "The for him justified whatev interest regulat self one He was which t party en defrauded and so that at places o It is the aut Rye H part of training dence o Macaul monstra assasini thing i would ceasant armed i the fina there o inciden escaped burgh. "The a strikin self and stances. were pr been fo and the under p refuge i expect t Charl course indeed, and his Sedgem find the theory.

It is probable that, whatever had been the course of events, Robert Ferguson would have been a plotter. From 1663, however, when he was turned out of his Kentish living by the Act of Uniformity, until 1679 he was but a theological writer of mark. As such he joined Andrew Marvell in the famous reply to Samuel Parker, Bishop of Oxford, which consigned that foolish bigot to ridicule and oblivion. In the latter year he began his political career with a well-known pamphlet, 'The Appeal from the Country to the City'; and this was shortly followed by the 'Letter to a Person of Honour concerning the Black Box,' that box which was supposed to contain the proofs of Charles's marriage to Monmouth's mother. It appears too, at length, that he was the author of the answer to Charles's skilful declaration after the dissolution of 1681, the famous 'Just and Modest Vindication of the Two Last Parliaments,' the authorship of which has been hitherto variously ascribed to Sir W. Jones, Algernon Sidney, and Somers.

From this moment Ferguson threw himself into plotting with the delighted energy of a man who has found his mission. As his biographer relates:—

"The experiences of the next few years won for him the *sobriquet*, which he retained and justified to the last, of 'the Plotter'; and, whatever may have been the motives which interested him, or the principles on which he regulated his conduct, he certainly proved himself one of the most versatile of conspirators. He was the director of the secret press from which the most violent pamphlets of the Whig party emanated; he disbursed the money which defrayed the expenses of many of their agents; and so obnoxious was he to the Government that at one time he had different lodgings and places of concealment in various parts of London."

It is impossible in our space to follow the author through his able account of the Rye House Plot, perhaps the most valuable part of the work. One thing, however, his training as a lawyer in the sifting of evidence enables him to make clear in correction of the wild statements of Burnet and Macaulay. He has shown almost to demonstration that, so far from advocating the assassination scheme, Ferguson did everything in his power to hinder what he felt would be but a useless crime, while he incessantly urged in preference resort to an armed revolt on a large scale. It was after the final break up of the conspiracy that there occurred perhaps the most curious incident in his adventurous career. He had escaped, or been allowed to escape, to Edinburgh.

"The hue-and-cry was after him, and he gave a striking instance of his talent for saving himself and conquering the most adverse circumstances. 'Worse tortures,' says Dalrymple, 'were prepared for Ferguson, if he could have been found.....The gates of the city were shut, and the strictest search made for him. But, under pretence of a visit to a prisoner, he took refuge in the jail destined for his reception, because he knew that there only nobody would expect to find him.'

Charles II. being dead, Ferguson of course plotted against James. He was, indeed, the soul of Monmouth's rebellion, and his successful flight to Holland after Sedgemoor is one of those mysteries which find their readiest explanation in the spy theory. Here too, however, a valuable

correction is afforded. It was stated by Monmouth himself, and has always been assumed, that it was at Ferguson's direct suggestion that the Duke assumed the royal title. Ferguson, however, with no apparent object in lying, asserts that he expressed his earnest opposition to the step, as unadvisable at the moment.

When William entered London Ferguson was in his train—for once on the winning side. There was no question as to the services he had rendered, and he was provided with a sinecure of 500*l.* a year. That he was not more highly rewarded was probably due to prudential considerations, indicated in the following words:—

"It was wise policy for William to disassociate himself from men whose names were connected with the failures of his predecessors, and Monmouth's supporters ought to have been buried with him. The popular notion of the Rye House Plot, the miscarriage of the Duke's attempt on the crown, had left a stigma on him who was supposed to be the mainspring of these endeavours, and the business of the Dutchman at the moment was to conciliate as many of his opponents as possible."

William being safe on the throne, Ferguson, to keep in his element, was obliged once more to change sides. In 1689 appeared his broadsheet apology, in which he lamented his backsliding from the Church of England, and expressed his determination to be her faithful son in future. From this moment he had the full confidence of the Court of St. Germains. Engaged in three important plots in England, and three times arrested, he was as often released for want of evidence, though, on one occasion, only after ten months' detention. The obscure "Queensberry" or "Scots" plot, which even after the careful analysis of the writer remains difficult to comprehend, was the last in which he actively engaged; and here, too, though every one knew that he was working heart and soul for the Prince of Wales, he escaped not only with his life, but without the least punishment.

And as this was his last plot, so his 'History of the Revolution,' published in 1706, was his last political writing of importance. It deserves notice as containing the most remarkable instance of his mastery of the science of begging the question and of his capacity for placing forced interpretations upon plain facts. Every one is, of course, aware that the downfall of James, and especially the result of the battle of the Boyne, were subjects of warm congratulation among the leaders of the anti-French conclave at the Vatican, and every one is aware of the reason. It was reserved for Ferguson to discover and gravely put forward that William and Burnet were secretly Catholics, and that "instead of being an effort in favour of the Protestant religion and civil liberty, the inception and carrying out of the Revolution was a deep and successful design of the Vatican for the advancement of Popery throughout the whole of Europe." In Ferguson's own words:—

"The preserving of the Protestant religion is, I think, the most impudent banter that was ever imposed upon the understanding of a whole nation.....It is ridiculous to think that Innocent XI., the original projector of the whole confederacy; the Elector Palatine and Prince of Orange, chief managers; the Emperor, King of Spain, Electors of Bavaria and Cologne,

abettors and assistants, should embark in a war against France for the preservation of the Protestant religion."

And in confirmation of his theory he points out that

"both at home and abroad, through England, Scotland, France, and Ireland, Popery hath gained ground by the Revolution, the Papal supremacy re-established in France, Episcopacy abolished in Scotland, divided in England, and a mere cipher in Ireland."

It has been impossible to give more than the merest sketch of the scope of this meritorious book. The author cannot, of course, expect it to be popular; it is too conscientious in its treatment, too minute in detail, and, while in a sense the writer holds a brief for his subject, on the whole too devoid of special pleading or of attempts at purely literary effect, to be read for amusement, or by any one not interested in the history of the time with which it deals. To that history, however, it is a contribution of distinct and solid value. It is worth adding that the printer's and publisher's shares in its production are both alike excellent.

The History of the Ancient Town and Borough of Newbury, in the County of Berks. By Walter Money. (Oxford, Parker & Co.)

HAD Newbury not been the scene of two battles in the seventeenth century it might, like many another provincial town, have never been mentioned in popular histories. That the battles were fought in its neighbourhood is in some sort an accident; but its having been at one time a clothing town of considerable repute was due mainly to the industry of the inhabitants. Manufacturing industries of the kind for which Newbury was famous have migrated northwards, where coal is cheap; but in the old days the clothier's business was independent of steam, and was, as a consequence, carried on for the most part in rural towns where there was no dense population. Mr. Money quotes a return made to Cardinal Pole in 1555, when the clothing trade of Newbury was in its most prosperous condition, which shows that at that time the population was considerably under four thousand. We have no desire whatever to call in question Mr. Money's accuracy, though, as far as we can see, he gives no reference as to where these statistics may be found; but knowing, as we well do, how careless our forefathers were in matters of this sort, we are constrained to believe that the population was then understated. In 1801, when the trade had long gone away, Newbury contained 4,275 souls, and the population has now crept up to over seven thousand. There has not, however, been a continued progress. In 1861 the population was upwards of four hundred less than it had been the decade before. Mr. Money notes the fact, but does not comment upon it; yet there must have been some ascertainable cause. The growth and decay of towns and villages is an interesting subject, the causes of which—unlike much which passes under the name of political economy—are well within our grasp; it is therefore important that they should be put on record. When the present generation has passed away it will be too late.

The writer of a local history is now in a

more favourable position than his predecessors were. The public records were formerly quite out of the reach of all but a favoured few, and scattered as they were no one could use them effectively. Mr. Money has availed himself of these avenues to new knowledge, and produced a most trustworthy, though somewhat dull book in consequence. To write in a lively manner on such subjects is given to but very few. Critics are so thankful for substantial accuracy that they can have little fault to find with honest Dryasdusts. Unlike most of his predecessors, the author has not troubled his readers with long disquisitions as to Britons, Druids, Romans, &c. He takes it for granted that his readers know enough of history to make the little he has to tell of early times intelligible without the infliction of a condensation of the first chapters of Hume. There is, indeed, not much to tell of early times as far as Newbury—the new burg—is concerned. It stands near to, but not on the site of Spinæ, a Roman station; but there is no reason for surmising that the new burg was a child of the older one. Spinæ—the station among the thorns—had doubtless long been what Dr. Freeman calls a waste chester before Newbury became a settlement. It is not mentioned in Domesday, but there is little doubt that its acres and their cultivators are accounted for under some other heading. The light of day breaks upon Newbury but thirteen years after the Conquest; Ordericus Vitalis records that Geoffrey de Neufmarché gave to the priory of St. Mary of Aufay in Normandy the church of Sheen and twenty shillings in Newbury. From this time forward Newbury may be found occasionally in our records. When it became a corporate town there seems no means of ascertaining. It would be an interesting addition to our knowledge of the early life of corporations could we do so, for Newbury is evidently not one of those old towns whose corporate existence may possibly—though very improbably—date from Roman days, neither have we the least ground for assuming that it represents a Teutonic community which has grown rather larger than the unincorporated villages around. The first known charter of the borough was granted by Queen Elizabeth in 1596. In its preamble liberties, franchises, and privileges granted by former monarchs are spoken of. The question to be considered is whether this is mere verbiage or the statement of a fact for which evidence was then producible. Had such charters been before those who drew up the Elizabethan document, they would have been referred to in a more specific manner. The fact seems to be that these sixteenth century lawyers were aware that Newbury was a borough town, and their limited notions of social growth made it impossible for them to conceive of a corporation without a royal charter. If it could be conclusively established that the Newbury corporation had grown up between the eleventh century and the sixteenth without any foundation by charter, it would be an interesting fact, showing that the power of local growth, the town-making instinct it may be called, did not die out until the Middle Ages were on the decline.

Like every good book which deals with

local matters, the 'History of Newbury' contains many small facts of general interest. It is commonly assumed that to the incumbent belong all burial fees. However it may be now, in former days it was not so. In the Newbury churchwardens' accounts, under the year 1606, we find, "Recd. of William Howse for his wife's grave in the church, 6s. 8d." and several similar entries occur of later date. In very early days it would seem that burials in churches were rare, restricted for the most part to dignified persons or to those who were regarded as eminent for holiness of life. It was natural that those who received without questioning the mediæval form of faith should desire the bodies of those they loved to sleep their last sleep in the presence of the holy mysteries of their religion. An extra fee was charged by the rector or vicar for this; but, as well as the priest's due, payment had to be made to the churchwardens for the damage done to the floor of the church, for the good repair of which they were responsible. Newbury is not an exceptional case. We have come upon entries of similar payments in many other places, as far north as Lancashire and as far south as Cornwall. Old customs were long in dying at Newbury as elsewhere. In 1606 the bells were still rung on "our Ladie eve," the vigil, as we suppose, of the Annunciation; and as late as 1638 flowers were bought for dressing the church. Though this custom has been revived of late, it is generally thought that it fell into disuse soon after the Reformation. The only other seventeenth century instance of it that we have met with occurred in the time of the Commonwealth, and was the cause of much searching of heart to good Philip Henry, who records the fact in his diary.

The most eminent man who was intimately connected with Newbury was "Jack of Newberrie," as he was nicknamed—John Smallwood, or Winchcombe, as he was rightly called, the former name being his by inheritance, the latter assumed from the name of his Gloucestershire birthplace. A clothier during the most prosperous time that Newbury has known, he was rich, generous, and powerful, the friend of royalty and of the poor. Such a man's memory was sure to be cherished; legends have gathered around it which show that he nearly fulfilled the ideal of a rich trader at a time when trade on the immense scale on which we know it was undreamt of. Sundry fragments of his house still remain. In pulling down a part of it some interesting carvings were found. On one panel was a representation of "the Trinity, under the figure of a single head with three faces." Symbolic representations of this character are uncommon in England. We have heard of one in stained glass in a Yorkshire church, which we fear has now perished. There is, or was recently, a figure of this kind on one of the misereres in Cartmell Church. Mr. Money has not decorated his book with illustrations. We trust, however, that he will take care that this curious piece of mediæval symbolism shall be depicted. English symbolism differed so widely from what is to be seen in continental lands, and has suffered so much from Reformers, Puritans, churchwardens, and restorers, that every authentic fragment is of value. Two

French heads of this kind are given in Didron's 'Iconographie Chrétienne.'

As late as 1757 a woman was whipped at the public whipping-post, on a market day, for a petty theft. As the century ran its course the authorities seem to have become ashamed of inflicting absolute torture, for in 1791 another woman, for a similar offence, was sentenced to be paraded round the town at a cart's tail, but no whipping is recorded.

NOVELS OF THE WEEK.

The Crusade of the Excelsior. By Bret Harte. 2 vols. (White & Co.)

A Mere Accident. By George Moore. (Vizetelly & Co.)

Friend Sorrow. By Mrs. Austin. (Burns & Oates.)

Walter Ellithorne. By A. S. Melville. (Stock.)

'THE CRUSADE OF THE EXCELSIOR' is Mr. Bret Harte's first complete failure. Except in some passages of description of the scene of action at Todos Santos, a remote spot near the extremity of Lower California, it is almost impossible to recognize the author of 'The Luck of Roaring Camp' or 'Left out on Lone Star Mountain.' Once or twice it appears that Mr. Bret Harte must have been trying his hand at imitating the analytic school of American novelists, and at times he sinks so low as to amuse himself with "American humour." Where, one must ask, are the terse vigour of his imagination, his keen apprehension of striking contrast, and his strong genuine pathos? The story in its mere outline had suggestions for excitement, but it is told ineffectively. The wily contrivances of the disguised generalissimo of an obscure republic, his seizure of the vessel, the absurd adventures of the mystified passengers with the benighted authorities ashore, and the miniature revolution seem to offer not bad materials; but though Mr. Bret Harte is the author it cannot be denied that the story is tedious. It must be set down to the fog which hangs over ever over Todos Santos, and which seems to have extended further.

'A Mere Accident' would hardly deserve notice if it were not by a writer who has made a name for himself by the vigour and originality of his former novels. In this instance Mr. Moore has pieced together some very ill-assorted studies. These are pictures of a commonplace domestic lady and of a vacillating young man of ability, sketches of Sussex landscape, stray notes and comments on mediæval Latin literature with specimens, and a wantonly cruel exhibition of the mental state of an innocent girl outraged by a tramp. The revolting incident is introduced without even the excuse of a purpose in the story.

If it were not for an indiscreet indulgence in alien tongues and the mingled ineptitude and inaccuracy of her references to music, Mrs. Austin might have earned unqualified approval for her slight but graceful story. But the almost unfailing incorrectness of her quotations from the French and other languages is a serious obstacle in the way of the reader's enjoyment. *Chaperone, passioné, debonair, dilettanti, stella matudina, grataz le Russe*—such are the solecisms with

which thickly natoly the s precise sody. cult while the A bound the s novel reader treat the su Sorro spirit givin an evely "S stand seen The st have to the cleanli by per you se The f of the whic drama plot, dulne East Compil & Son from v Ovid a to leng leave t there is Rud an Int who ha By W. Deight The ch that t "rule compil at Upp and ha and ju trast o men," and pa Lect cises. A Fir bularie and p one of classics teacher and c Sidgwi compo examp models course to say. be mor the Gu instanc "what [coûtev] no dou Englan

which the pages of 'Friend Sorrow' are thickly studded. Music is made, unfortunately, to play a rather prominent part in the story, and what Mrs. Austin lacks in precision she supplies by help of rhapsody. Thus Luigi Pastorini plays a difficult concerto of Beethoven's single-handed, while we are told on the same page that the Abbé Liszt "held his hearers spell-bound by the marvel of his execution and the sweetness of his reed-like touch." If novelists only knew how they exasperate readers who really care for music by this treatment of it, they would discreetly avoid the subject. With these deductions 'Friend Sorrow' is a pretty story, pervaded by a spirit of pleasing melancholy, and conveying an excellent moral without being aggressively edifying.

"Seriously, Walter, I never could understand the laundry item. I have not at any time seen the details, which might be interesting. The strangest part of the matter is this, that I have reduced my requirements in this respect to the lowest possible limits consistent with cleanliness, but the item has gone on increasing by pennies until it has reached the fair amount you see."

The foregoing extract is a fair specimen of the dialogue in 'Walter Ellithorne,' which, like the names and characters of the *dramatis personæ* and the incidents of the plot, is of unintermittent and paralyzing dulness.

SCHOOL-BOOKS.

Easy Latin Passages for Unseen Translation. Compiled by A. M. M. Stedman, M.A. (Bell & Sons.)—This volume comprises 369 pieces from various authors, among whom Caesar and Ovid are, of course, conspicuous, graduated as to length and comparative difficulty. We must leave teachers to judge for themselves whether there is a demand for a book of this kind "for the use of young boys."

Rudiments of Attic Construction and Idiom: an Introduction to Greek Syntax for Beginners who have acquired some Knowledge of Latin. By W. Cookworthy Compton, M.A. (Cambridge, Deighton, Bell & Co.; London, Bell & Sons.)—The chief feature of this useful little book is that the left-hand pages contain elementary "rules," the right-hand supplementary. The compilation, the result of several years' teaching at Uppingham, is thoroughly clear and concise, and has obviously been prepared with great care and judgment, though we observe that the contrast of παῖδες = "boys," of σοφοί = "wise men," is not noticed. The appendices on accents and particles deserve mention.

Lectures on Greek Prose Composition, with Exercises. By A. Sidgwick, M.A. (Rivingtons.)—*A First Greek Writer, with Exercises and Vocabularies.* Fourth Edition, Revised. (Same author and publishers.)—The composition lecture is one of the most effective means of inculcating classical scholarship, but unfortunately few teachers are able to use it with the confidence and capacity which are indispensable. Mr. Sidgwick will have done good service if some composition masters be stimulated to follow his example and profit by his exposition. That the models set before us are excellent is a matter of course; that they are perfect we should hesitate to say. Here and there the translation might be more literal, and now and then the style of the Greek might be less severely plain. For instance, all Burke's scorn is shaken out of "what is gross and material" by passing it into [οὐδὲν] ἀν ὄρωσι καὶ αἰσθάνονται, though it is no doubt useful to teach a beginner how simple an approximation may be made to a difficult English phrase. To students who have no com-

position lecturer these lectures will prove invaluable. The acute analysis of various specimens of English style is highly instructive and interesting apart from any bearing upon the Greek versions. The fourth edition of Mr. Sidgwick's 'First Greek Writer' is carefully revised with the help of several scholars, notably of Mr. W. T. Vlymen, of the Arnold School, New York.

The Modern Latin Grammar for the Use of Schools.—Part I. Elementary. By James Clyde, M.A., LL.D. (Edinburgh, Oliver & Boyd; London, Simpkin, Marshall & Co.)—Any attempt to elucidate systematically the Latin element in English in a grammar of classical Latin is sure to prove a failure, courted moreover without any adequate object; for those who object to the teaching of classical Latin are not likely to appreciate English etymology. Certainly no one who appreciates English etymology would approve of an "elucidation" which confuses the Romance element of English with the purely Latin element. A boy who studied this grammar by himself would certainly pronounce *matrona*, *ruina*, *sequela*, *camelus*, *senator*, &c., with the middle syllable short. The incompleteness of Dr. Clyde's system is shown by his omission of *scribe*, *fame*, though they are just as much Latin as *pen*, *gem*, which he gives. Even in the execution of his own plan we observe a few faults of omission and misstatement, but on the whole the work is carefully compiled.

A New Easy Latin Primer.—Part I. Accidence.—Part II. Syntax.—Part III. Irregular Verbs.—Part IV. Difficultia. By the Rev. Edmund Fowle. (Sonnenschein & Co.)—This primer appears to be superfluous, being no easier than several other books of similar scope, and containing nothing particularly new, except, perhaps, the mixing up of the conjugations and to some extent of the voices; the statement that the first person singular, future indicative, passive, of *regō* is "regor"; and the marking the adverbial ending *ter* as "ter" twice (p. 57).

La Canne de Jocn. Par le Comte Alfred de Vigny. Edited, with Grammatical and Explanatory Notes and a Comprehensive Vocabulary, by the Rev. A. C. Clapin, M.A. (Hachette & Co.)—Mr. Clapin has done well in choosing for a French reading-book this short story from De Vigny's 'Servitude et Grandeur Militaire.' Better writing than his it would be hard to find. It is the perfection of French prose, and on that account well worthy the attentive study of English readers. There is also much in the material to repay a careful perusal. It is not deficient in striking incidents, impressive scenes, and interesting conversations, among which may be specified the closing scene in the life of the hero and the interview between Napoleon and Pius VII. in the chapter entitled "Le Dialogue Inconnu." The high principle and sound sentiment pervading the work add still further to its value as a means of education. Mr. Clapin's notes are, if anything, on the side of excess, some giving explanation scarcely needed, and others calling attention to points of grammar repeatedly mentioned in previous notes. But certainly excess is better than deficiency in such a case as this. The renderings of idiomatic passages are good; still, "qui n'était plus" might as well have been left to be translated literally as rendered by the circumlocution "who had breathed his last." M. Clapin has omitted to mention that when Napoleon referred to "notre secrétaire de Florence," he evidently meant Machiavelli.

Eine Frage. Idyll zu einem Gemälde seines Freunde Alma Tadema erzählt von Georg Ebers. Edited, with Literary Introduction and Notes, by F. Storr, B.A. (Whittaker & Co.)—The title of this work is the same as that of a picture of Mr. Alma Tadema's exhibited at Dresden, by which the story was suggested, and a drawing of which forms the frontis-

piece. Though not rich in stirring incident or thrilling scenes, it is a pleasing representation of Sicilian life in the olden time, and the happy reconciliation in which the misunderstanding between two lovers terminated is told with considerable taste. Mr. Storr's literary introduction gives an excellent account of the author and his works, and the notes contain admirable renderings of difficult passages, together with useful explanatory information.

The Story of Little Nell. By Charles Dickens. Being an Abridgment of 'The Old Curiosity Shop,' adapted for Use in Schools. (Bell & Sons.)—The story of Little Nell, which runs through 'The Old Curiosity Shop,' is here formed into a distinct whole by picking out and piecing together the passages composing it in the larger work. It is quite certain that this is a proceeding against which the author would have strongly protested, not without reason. It is equally certain that the story was never intended and is not well suited for children; nor can it be made into a desirable school reading book by simply dividing it into portions of convenient length for reading lessons, with appropriate headings. The general tone of the story is too gloomy, and phases of human life are brought before the reader with which it is undesirable for children to be familiar.

German Conversation Grammar. By Dr. Emil Otto. With Complete Vocabularies, German-English and English-German, by Paul E. C. Barbier. (Nutt.)—Theory and practice are combined in this well-known work, which is divided into lessons, each containing a portion of grammar, a vocabulary, German and English exercises for translation, and a German conversation founded upon them. These are followed by promiscuous exercises, materials for conversation, specimens of German poetical literature, and vocabularies explaining every word occurring in the grammar. The various peculiarities of the language are clearly explained, and illustrated with a completeness which leaves nothing to be desired. The only question is whether there is not an excess of matter. Some of the exercises might well have been shorter. Half the quantity carefully done twice might be better than the whole done once.

Otto's First German Book. With Exercises for Translation, Reading, Grammar, Conversation, and Vocabularies. Rearranged and revised by Franz Lange, Ph.D. (Nutt.)—This is an excellent practical introduction to the language, containing the elements of the grammar, with easy exercises for translation both ways, lists of useful words to be committed to memory, and passages of German prose and poetry to be translated.

Macmillan's Progressive German Course.—II. Second Year, containing Conversational Lessons on Systematic Accidence and Elementary Syntax, with Philological Illustrations and Etymological Vocabulary. By E. Fasnacht. (Macmillan & Co.)—The first half of this volume contains the accidence of German grammar, clearly stated and well arranged, but why the lessons are called conversational does not plainly appear. The second half is occupied by exercises consisting of short German and English sentences for translation, intended to illustrate and exemplify the lessons, and preceded by additional grammatical matter. Besides a German-English and an English-German vocabulary, there is an index of both German and English words. As a systematic exposition and exemplification of the German language it deserves high praise, and, if rightly used, cannot fail to be of service.

THEOLOGICAL LITERATURE.

We have received the eighth volume of Ewald's *History of Israel* (Longmans & Co.), completing the English translation of the original German, which occupies but seven volumes. The contents of the present volume are of a miscellaneous

character, being classed under the general head of "The Post-Apostolic Age." Both Jewish and Christian affairs are discussed with all the independence of manner that characterized the eminent critic. In the former he is much more at home than in the latter; indeed, his best friends were sorry when he entered upon the exposition of New Testament literature. It is always instructive to read the writings of an able critic who spent his life amid studies illustrative of the Biblical records. But most of the topics here treated have received such additional light from later scholars that Ewald's views are superseded, and the reader has often to reject or correct opinions dogmatically pronounced. He may be pleased with occasional descriptions, like those under the heads of "New Judean Schools" and "The Final Destruction of Israel as a Nation and the Imperishable Outcome of its Life"; but he feels that whatever is classed under the head of "The Separation and Consolidation of Christianity during these Sixty or Seventy Years" calls for revision at least. The fourth book of Ezra is well discussed; but the Testaments of the Twelve Patriarchs are entirely misapprehended. The history of the collection of the sacred Scriptures presents a useful summary both of the Old Testament canon and that of the New, though the extreme school of critics rejects much which Ewald correctly asserts. But the peculiarities of his views in respect to the Johannine writings and various Pauline epistles are such as few scholars can adopt; his positive statements, as also his negations, are inconsistent. The copious index to the completed translation of the 'Geschichte,' annexed to this concluding volume, will be of great use to the reader.

Texte und Untersuchungen zur Geschichte der Altchristlichen Literatur. Von O. v. Gebhardt und Adolf Harnack.—Band III. Hefte I. und II. *Leontius von Byzanz und die Gleichnamigen Schriftsteller der Griechischen Kirche.* Von F. Loofs. Erster Buch. (Williams & Norgate.)—It is high time that the obscurity surrounding the name of Leontius in the history of the Greek Church should be dissipated. So many persons bearing the cognomen occur that much difficulty has been felt in distinguishing them, especially as their works have not been preserved entire, and fragmentary notices alone are the source of our present knowledge. Prof. Loofs, the author of this volume, enumerates twenty Leontiuses; and that number does not exhaust the list. This first book treats of Leontius of Byzantium or Jerusalem, and is to be followed by another dealing with others of the same name belonging to the Greek Church. From the scanty notices of his life and proceedings we gather that he was a Scythian monk, once sent with others on an embassy to Rome in order to procure the Pope's support against their treatment at Constantinople; that he wrote with vehemence against the Nestorian errors in favour of the doctrines established at the Council of Chalcedon; and that his literary productions appeared between the years 529 and 544 A.D. These are "three books against the Nestorians and Eutychians," "thirty chapters against Severus," and "against the frauds of the Apollinarians." There is also the work 'De Sectis,' a revision of the σχόλια Λεοντίου. The professor enters minutely into the nature and scope of these productions, with others ascribed to Leontius, and shows full knowledge of the literature connected with his subject. The most interesting and important part of the volume, as far as it bears on Church history, is the fourth section, in which Christological doctrine is sketched down to Cyril and the beginning of the sixth century, with the monophysitism of Severus, and Leontius's doctrinal position. There is little doubt that this zealous polemic contributed to the fixing of that orthodox creed which was stereotyped in Justinian's time. Prof. Loofs identifies Leontius of Byzantium with the Origenist Leontius who wrote a life of St. Sabas, spending more than twenty pages in

proving his opinion. But this is by no means certain, since we know that the former did not hold Origen's views of eschatology. The volume is divided into two large sections, the first relating to the works, the second to the life of the polemic writer; and nothing that properly belongs to the subject is omitted. The learned author has cleared the history of the man and his doings of much embarrassment, opening up a path of light through which the reader can walk without stumbling. Henceforth dictionaries and encyclopaedias in their articles upon this Byzantine monk will need much correction. The author alludes with severity to Gass in Herzog's 'Real-Encyklopädie'; he might also have noticed the unsatisfactory accounts of Leontius in Dr. Smith's 'Dictionary of Greek and Roman Biography.' Among the numerous Leontiuses in the 'Dictionary of Christian Biography' by Dr. Smith and Canon Wace, which reaches professedly to the eighth century, the Scythian monk is not to be found.

Euthymii Zigabeni Commentarius in XIV. Epistolas Sancti Pauli et VII. Catholicas Epistolulas. Nunc primum ad finem Codicis Antiquum Prologo et Animadversionibus edidit Nicéphorus Calogerás.—Tomas Prior. *Complectens Prefationes et Interpretationem Epistole ad Romanos, I. et II. ad Corintheos, et ad Galatas.* (Grevel & Co.)—Euthymius Zigabenus, born about the middle of the eleventh century, is commonly classed among the chief writers of the twelfth. Having been educated as a monk, he was patronized and supported by Alexius Comnenus and his famous daughter Anna. His 'Panoplia Dogmatica,' a defence of the orthodox faith against all heresies, is his least important work, which was not published in the original language till A.D. 1710, and then with omissions. His expositions of the Psalms and the four Gospels are better known, especially the latter, which is the best of Euthymius's writings, in consequence of favourable notices by Richard Simon and F. Matthei. Of this commentary Matthei published an excellent edition in Greek and Latin, A.D. 1792. His estimate of its value is, however, exaggerated. Nicephorus Calogerás, Honorary Professor of Theology in the University of Athens, having discovered a MS. containing Euthymius's Commentary on the New Testament epistles, has begun the publication of the original, and the first volume embraces four of the Pauline letters. The learned editor prefixes prolegomena in which he treats of the life and works of Euthymius, the publications of them that have hitherto appeared, his own travels in search of MSS., especially in Italy, and his ultimate success in discovering what he sought at Rome. A facsimile specimen of the codex accompanies the preface. The MS., which is on paper and modern, is perfect with the exception of four or five leaves at the beginning. The volume is well and clearly printed at Athens, the learned editor desiring to send forth this hitherto unknown work of the Constantinopolitan monk in a becoming dress. The perseverance and industry of the professor are highly creditable to him, but the value of the commentary is not great. It has little originality or independence of character, but is for the most part a compilation from the early Greek fathers, especially St. Chrysostom. Matthei's judgment of Euthymius is far from correct: "Intellexi hujus viri operam, diligentiam, doctrinam et elegantiam in interpretandis litteris sacris, nec Origeni, nec Chrysostomo, nec Theodore, nec illi alii postponendas esse." The period in which the monk lived was unfavourable to the production of good commentaries on Scripture, whether in the Greek or the Latin Church.

Abot de Rabbi Nathan. Hujus libri recensione duas collatis varis apud bibliothecas et publicas et privatas codicibus edidit, proemium, notas, appendices indicesque addidit Salomon

Schechter. (Nutt.)—The well-known ethical treatise of the early rabbis, 'The Sayings of the Fathers' ('Aboth'), of which we possess now a critical edition with an excellent English translation and notes by Dr. C. Taylor, exists also in an enlarged form, attributed to a R. Nathan. It would be a loss of time to speculate who this R. Nathan was; he is most likely the contemporary of Judah the saint, the redactor of the Mishnah, to whom this enlarged 'Aboth' was attributed, in order that it might be received in the Talmudical canon, if we may use this expression. Indeed, all the editions after that of 1550 include the 'Aboth' of R. Nathan amongst the minor treatises. Certain it is that this ethical treatise is a post-Talmudical production, and perhaps not earlier than the tenth century, since it is quoted for the first time by the author of the 'Arurk,' who lived in the eleventh century. This question is fully discussed, and all possible information given from printed books as well as from MSS., in the second chapter of Mr. Schechter's edition. This second 'Aboth' seems to have acquired a certain popularity amongst Jewish readers of all nations, and in some countries (probably in France) the rabbis were not satisfied with the composition of this book, which came to them from the East, but made one of their own to take its place. Thus we possess of this treatise, as of many other rabbinic texts which attained popularity, two almost distinct redactions—the Eastern one which is to be found in the editions of the Talmud, and the French one, now for the first time edited from MSS., in parallel columns with the other redaction, by Mr. Schechter with critical notes. The double composition of our treatise is an evident proof that it is not a production of the Talmudical epoch, for of books of that period, halachic or agadic, none, so far as our knowledge goes, exists in two compositions. It is satisfactory to anticipate that Mr. Schechter's work will remain the standard edition of the two texts of the 'Aboth de R. Nathan,' for not only has he tried to collate personally every edition and MS. within his reach, but he has spared no pains to obtain assistance from other libraries which he could not himself visit. Thus the British Museum and Oxford form his principal sources; next come Parma, the Vatican, and Paris; and, finally, private MSS. in possession of Herren Halberstam and Epstein in Austria. Should by chance another MS. turn up, we may find in it a few variations, or perhaps some better readings than in Mr. Schechter's text, but the foundation which Mr. Schechter has laid for his edition will remain unshaken. In the learned preface rabbinical scholars will find much information not only concerning the text of 'Aboth,' but also on a great number of MSS. not fully described in the catalogues. The chapter which treats of the relation of the 'Aboth' of the Mishnah and the 'Aboth of R. Nathan' bears much on critical points of the Mishnah and the Talmud. The references in the notes of the two texts to the Mishnah and the Talmud are exhaustive and satisfactory. Finally, the alphabetical indexes of Biblical passages and Talmudic doctors quoted in the two texts of R. Nathan's 'Aboth' will be in many respects useful. In one word, Mr. Schechter, who is already favourably known as a critical Talmudic scholar from his excellent article in the 'Westminster Review,' and from others which have appeared in the last three years in German and Hebrew periodicals, has shown that he is imbued with the spirit of the modern critical school on Talmudic matters. We regret to say that many typographical mistakes remain, which may sometimes puzzle the unpractised reader; but this was scarcely avoidable in a work of this sort when printed abroad and corrected in London.

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RECENT VERSE.

Philip Molesworth, and other Poems. By Mrs. Frederick Prideaux. (Sampson Low & Co.) *Melilot.* By Francis Prevost. (Kegan Paul, Trench & Co.)

The Chimneypiece of Bruges, and other Poems. By Constance E. Dixon. (Stock.)

Little Pussy Cat. By F. E. Weatherly.

In Fancy Dress. By Mark André Raffalovich. (Scott.)

Post-Laureate Idyls, and other Poems. By Oscar Fay Adams. (Boston, U.S., Lothrop & Co.)

The Silver Bridge, and other Poems. By Elizabeth Akers. (Boston and New York, Houghton & Co.)

Early Songs and Lyrics. By Ebenezer Black. (Edinburgh, Brown.)

'PHILIP MOLESWORTH' may be called a meditative autobiography, the author of which relates the somewhat scanty events of his career and comments upon them sensibly enough, and at times impressively. But the incidents are not sufficiently striking, nor the reflections upon them sufficiently original, to redeem a fairly meritorious book from the charge of monotony. Here is an example of Mrs. Prideaux's moralizing:—

The boundaries of the narrow lane of life
Fly past us as youth's gallant equipage
Bears us along. Ambition and desire
Lead fiery, their tossing foreheads shaking
Music and colour out of silver bells
And Tyrian fringes over flashing eyes.
Necessity and actual faculty.
Nearer the sobering wheels, with heavier tread
Press after them, for ever in the rear.
The whole world seems a batch and wonder at us;
Fair with flower faces, innocently wild,
Crowd all the banks; and lilies of the field,
Tired of their level life in wayside meads,
Have mounted to the hedgerow tops to gaze,
So eager is the impulse in the air.

But now the steeds strain up the steepening hill:
Some dismal magic working in the wheels
Broadens their tires that ponderously roll
In deepening ruts of custom: the spring blooms
That fenced us in on either hand are gone.
Yet every season has its own delight.
The primroses depend their thirsty tongues
Of dying leaves below the splendid spikes
Of wood-bell, bluer than the bluest skies:
The violet forgets itself to death
In fuller glories: rose and woodbine wave
Over the tomb of venturesome daffodils,
And toss their fragrant triumph in the face
Of weary travellers.

Mr. Prevost has force of epithet and some descriptive power; but such confusion often prevails as to the design of the poems as to leave the reader in hopeless perplexity. On the other hand, the author can write not only sanely, but with some vividness of description:

For here no scents are sown;
The sun-dew withers foiled o'er its flies;
The cushat's murmur rocks the pine;
And far the done;
Of great bees up the wood lane dies,
Low-stumbling homeward with the gorse-gold wine.
The brown cold stream forgets
Its merriment amid the red-stemmed gloom;
Nor whisper dares above its breath,
Nor pebble trets.
Through miles of heath and yellow broom:
As one walks dumbly from the house of death.
Beside the black lake scream
Night herons; and great owls, like silver veils,
Fan out to scare the sleepy birds;
Or some ill dream,
Half roused, the shifting curlew wails,
And wakes again the piot's odious words.
Here drops the butterfly,
Cold-stiff, or daunted 'midst the dreary maze
And from the road-bank rabbits peer
To dart awry;
Or hastily through the unsteady hedge
The king-fly hurtles like a sapphire spear.

Miss Dixon's mediæval story is very well related, though there is no reason why it should not have been told in simple prose. A young bridegroom (a sculptor), falsely accused of his wife's murder, is sentenced to death. His life is, however, spared at the intercession of a priest, and he lives to complete his great work, the chimney-piece of Bruges. Eventually his innocence is proved, but the announcement breaks his overstrung heart. The writer possesses a decided power of clear and often spirited narration, but she shows little imagination, either in the poem we have described or in those which

follow it, and the latter are, moreover, rough in point of execution.

Mr. Weatherly's book of pleasant fancies, daintily illustrated by M. Ellen Edwards and John G. Staples, bears no publisher's name, and has probably been printed for private circulation. The delicate rather than broad humour of the little book will be sufficiently exemplified by the opening poem, "No, thank you, Tom," with its touches of child-like slyness and archness:—

They met, when they were girl and boy,
Going to school one day,
And, "Won't you take my peg-top, dear?"
Was all that he could say.
She bit her little pinafore,
Close to his side she came;
She whispered, "No! no, thank you, Tom,"
But took it all the same.
They met one day, the self-same way,
When ten swift years had flown;
He said, "I've nothing but my heart,
But that is yours alone."
And won't you take my heart?" he said,
And called her by her name;
She blushed, and said, "No, thank you, Tom,"
But took it all the same.
And twenty, thirty, forty years
Have brought them care and joy;
She has the little peg-top still
He gave her when a boy.
"I've had no wealth, sweet wife," says he,
"I've never brought you fame";
She whispers, "No! no, thank you, Tom,
You've loved me all the same!"

As we have implied, the fun of the book is in most cases of a quiet kind, but the illustrations, with their droll presentments of child life and their vivid glimpses of sea and shore, would commend less agreeable verses to the young public they address.

The title of Mr. Raffalovich's book and the black masks upon the cover lead the reader to suppose that he is going to have rather "a festive time of it"; but the supposition is speedily found to be erroneous. It is difficult to discover who is "in fancy dress," and what he or she may be doing in it is also much of a mystery. There is certainly a gentleman who talks a great deal about himself, and nearly as much about various shadowy persons of the other sex in whom he takes an interest that he is very far from making his readers share. But it seems unsafe to predicate anything of this gentleman, except that he is monotonous and tedious, and that he has read Mr. George Meredith's 'Modern Love' with considerable attention. The verse is for the most part smooth enough; but what is one to say of such a stanza as the following?—

And men liked him though women much adored,
Which is as rare as for men's favourite man
To be a woman's hero, or the lord
Of women (even though he be Walt Whitman
Cleansed and expurgated by W. M.
Rossetti), women, I suppose, see through him.

Or of this?—

If I could love you far less,
Then you would love me far more;
You think my Heaven starless,
You dream that kisses are more.

What is one to say of a poet who rhymes "fugitive you" with "forgive you," and coins such phrases as "modern sweet"? Perhaps silence is best, but it may be well to hint to Mr. Raffalovich that a constant sacrifice of accent to the exigencies of the rhyme is not now allowable even in burlesques.

In verse that is sometimes a fair mechanical imitation of the Laureate's, Mr. Adams relates a few absurd legends partly drawn from nursery rhymes. These compositions have not the humour at which the author aims, for humour requires graphic portrayal of character; they are ridiculous without being mirthful. The opening of the eccentricity called 'Sir Evergreen' shows that to a certain extent, though tamely, Mr. Adams has caught the style of his model. But when Sir Bevis falls into the power of the gigantic Sir Evergreen, who is given to such dull punning as the following,

Sea me no seas; for I will seize on thee
Lie me no lies, or soon thou wilt lie there,

and demands of him how many red berries are to be found in the sea, the reader is apt to be tired of such fooling, and to let the book slip

from his fingers. The volume contains poems of a more serious intention than those we have glanced at; they are chiefly written in that conventionally picturesque style which passes with many for poetry.

Amiable feelings and a love of nature, with, on the whole, a merely conventional power of expression, are common characteristics of the two little volumes which close our list, so that one verdict will serve for both.

OUR LIBRARY TABLE.

THERE is no pleasure in passing sentence on a book which ought never to have been published. The collection of literary remains of the late Rev. Thomas J. Corr, issued under the title of *Favilla* (Kegan Paul, Trench & Co.), is such a book. Mr. Corr had been a scholar of Trinity College, Dublin, a curate at Belfast, and an assistant chaplain at Florence. He died at the age of thirty-six. He had expressed a wish that certain of his manuscripts should be published. These, with some others, have been edited by a friend. The collection consists of essays, allegories, tales, and verses, all more or less imitative. It was the author's expressed object to write in the style of Addison; but except in a paper imitating the well-known 'Reflections in Westminster Abbey,' No. 26 in the *Spectator*, he sadly failed. His verses are better. Without any originality, they show a good deal of literary taste. Some adaptations from the French, which originally appeared in *Kottabos*, and 'The Children's Play,' after Wordsworth's manner, were well worth preserving, and would have found a suitable place in a well-written memoir of a man whose personal charm won for him many warm friendships. An extract from the funeral address delivered by the Rev. H. D. Murphy seems to contain an accurate criticism. No idea of his rare literary taste or of the wide extent of his reading "could be gathered from his book of Allegories, nor from his various articles which had appeared in the magazines, nor yet from the book he had in hands at the time of his death. In this respect he was like Coleridge—that people who knew him by his works only could not understand the high opinion of his abilities held by those who were brought into intimate contact with him. In another respect also he was like Coleridge. 'Have you ever heard me preach?' asked Coleridge of a friend. 'I never heard you do anything else,' was the reply.' With this criticism of Mr. Corr's writings his editor might have been satisfied. He has invited more, but it will be enough to point out that the paper on the Tower of London contains every fault.

Histoire Sommaire de la Civilisation. Par G. Ducoudray. (Hachette.)—In this remarkable book, a single volume of 1,100 pages crown octavo, the author professes to give, and does really give, a very readable and complete summary of civilization from the earliest days to our own. It is a task before which most men would recoil in dismay; many, perhaps, will be disposed to look sceptically upon its alleged performance; yet let any educated man take up M. Ducoudray's volume, and consult it upon the epoch which he knows best, and he will be astonished at the learning, and still more at the broad handling of detail, with which every subject is treated. There is, of course, the usual, and here capital, defect of French books: there is no index, which is not even compensated by an explicit table of contents. If the author will remedy this defect he will double the usefulness of his book. Of course there are many slips and omissions; how could it be otherwise? But they are generally trifling, and do not detract from the sterling value of the whole work. Such are "Alcmène" for Alcamedes (p. 244), the statement (p. 266) that Ptolemy Soter constructed obelisks such as Cleopatra's Needle, and acceptance of the legend of the LXX.; "Spencer"

(the poet), p. 617 ; no mention of Adams in the discovery of Uranus (p. 966) ; and no mention of Mabuse among early painters. Of course such a list could be indefinitely enlarged. On the other hand, in addition to the usual clearness of style which makes French books so readable, there is an excellent selection of illustrations, which, if cheaply produced, are nevertheless quite satisfactory and often highly instructive. Thus the splendid front of Notre Dame at Poitiers is unknown to most people, and there are other specimens of architecture not less interesting. The author has added extracts from well-known authors by way of "lecture" in foot-notes, so relieving the reader from taking his double-distilled doses of information without pause or breathing time. If such a volume were produced in an English form in two volumes with a proper index, and perhaps a few maps, it would command a large and permanent sale.

We have received three numbers of the *Sanskrit Critical Journal*, edited under the auspices of the Oriental Institute at Woking by Pandit Rishi Kesh Shastri. Its object is not only the cultivation of Sanskrit learning and research, but also the promotion of a linguistic command over that ancient language, especially for the expression of modern ideas. One of the numbers contains a Jubilee Ode, written with the classic simplicity and solemnity suited to the occasion and to Sanskrit. Among the subjects commenced in the *Journal* is a descriptive catalogue of Sanskrit works, with a discussion of the probable date of the 'Atharvaveda,' of the works of Panini and of his commentators, and of Sanskrit authors generally. There also appears in the *Journal* the commencement of editions of the Niāya, Sankhya, and Yoga philosophies, with new explanatory commentaries on them ; some rare Upanishads also regularly occupy a place in the successive numbers of the *Journal*. Rules for the declension of Sanskrit roots in poetry are contributed ; and a discussion of 'The Origin of Caste' and of Sanskrit texts on 'The Crossing of the Ocean' is promised. The Institute will also shortly publish critical journals in Persian and Arabic, and has offered a prize of Rs. 500 for the best translation into English of the 'Tafsir-i-Jelalein,' as also one of Rs. 5,000 for the best edition and translation into Hindi of the 'Atharvaveda,' on conditions to be learnt by application to Dr. Leitner, who has just returned from India to the Institute with further collections for its museum, which are now in process of arrangement.

We have on our table *Last Words with Gordon*, by Lieut.-General Sir Gerald Graham (Chapman & Hall).—*St. Wandrille's Abbey*, by A. Gatty, D.D. (Bell).—*National Academy and Complete Catalogue to the Sixty-second Spring Exhibition held in New York, 1887*, by C. M. Kurtz (Cassell).—*Irish Wrongs and English Remedies, with other Essays*, by R. B. O'Brien (Kegan Paul).—*Free Trade*, by R. Gill (Blackwood).—*Schools of Forestry in Germany*, compiled by J. C. Brown (Edinburgh, Oliver & Boyd).—*Terra*, by A. A. Anderson (Reeves & Turner).—*A New Basis for Chemistry*, by T. S. Hunt (Trübner).—*On the Beneficial Effects of Light*, by G. G. Stokes (Macmillan).—*Screw Threads*, by P. N. Hasluck (Lockwood).—*What can a Mother Do to Preserve her Children's Teeth?* by H. C. Quinby (Hamilton).—*How to make Home Happy*, by A. S. A. Y. (L.L.S.).—*The Watch-Jobber's Handybook*, by P. N. Hasluck (Lockwood).—*How to make up Moffatt's Paper Patterns* (Moffatt & Paige).—*Spirit Workers in the Home Circle*, by M. Theobald (Boston, U.S., Cobly & Rich).—*The Principles of Morals*, by T. Fowler, D.D., Part II. (Oxford, Clarendon Press).—*The Misuse of Marriage, or Hymen Profaned, by a Voice* (Remington).—*Imprisoned in the House of Detention for Libel*, by J. Dawson (Maxwell).—*Patty's Partner*, by Jean Middlemass (Bristol, Arrowsmith).—*Her Johnnie* (Stevens).—*Two Years a Cow-Boy*,

by Bunny (L.L.S.).—*Jonathan Onslow, Pioneer*, edited, with Notes, by an Englishman (Melbourne, Hutchinson).—*A New Othello*, by J. Hyndford (Stock).—*Natura Veritas*, by G. M. Minchin (Macmillan).—*The Captive King*, by J. Sharp (Gardner).—*Deus Homo*, by J. S. Fletcher (Washbourne).—*Give Back the Land*, by T. E. Pinder (Leeds, Pinder).—*In the Watches of the Night, Poems*, by Mrs. H. Dobell, Vol. XV. (Remington).—*La France n'est pas Juive*, by L. Reynaud (Paris, Lahure).—*Das Weib in der Natur- und Völkerkunde*, Part I, by Dr. H. Ploss and Dr. M. Bartels (Leipzig, Fernau). Among New Editions we have *Social Arrows*, by Lord Brabazon (Longmans).—*Labour, Leisure, and Luxury*, by A. Wylie (Longmans).—*Rural Hours*, by Susan F. Cooper (Boston, U.S., Houghton).—*Specimens Days in America*, by W. Whitman (Scott).—*The Principles and Practice of Photography*, by J. Hughes, edited by J. Werge (Simpkin).—*The Amateur's First Handbook of Modern Dry-Plate Photography*, by J. H. T. Ellerbeck (Hamilton).—*The Growth and Cultivation of the Voice in Singing*, by Madame St. Germaine (Cramer).—*and The Revelation of St. John*, by W. Milligan, D.D. (Macmillan).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

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ETRUSCAN TOMBS.

I.

To think the face we love shall ever die,
And be the indifferent earth, and know us not !

To think that one of us shall live to cry
One long buried in a distant spot !

O wise Etruscans, faded in the night
Yourselves, with scarce a rose-leaf on your trace,
You kept the ashes of the dead in sight,
And shaped the vase to seem the vanished face.

But, O my love, my life is such an urn
That tender memories mould with constant touch,
Until the dust and earth of it they turn
To your dear image that I love so much :

A sacred urn, filled with the sacred past,
That shall recall you while the clay shall last.

II.

These cinerary urns with human head
And human arms that dangle at their sides,
The earliest potters made them for their dead,
To keep the mother's ashes or the bride's.

O rude attempt of some long-spent despair—
With symbol and with emblem discontent—
To keep the dead alive and as they were,
The actual features and the glance that went !

The anguish of your art was not in vain,
For lo, upon these alien shelves removed
The sad immortal images remain,
And show that once they lived and once you loved.

But oh, when I am dead may none for me
Invoke so drear an immortality !

III.

Beneath the branches of the oliveyard
Are roots where cyclamen and violet grow ;
Beneath the roots the earth is deep and hard,
And there a king was buried long ago.

The peasants digging deeply in the mould
Cast up the autumn soil about the place,
And saw a gleam of unexpected gold,
And underneath the earth a living face.

With sleeping lids and rosy lips he lay
Among the wreaths and gems that mark the king
One moment ; then a little dust and clay
Fell shrivelled over wreath and urn and ring.

A carven slab recalls his name and deeds,
Writ in a language no man living reads.

IV.

Here lies the tablet graven in the past,
Clear-charactered and firm and fresh of line.
See, not a word is gone ; and yet how fast
The secret no man living may divine !

What did he choose for witness in the grave ?
A record of his glory on the earth ?
The wail of friends ? The peans of the brave ?
The sacred promise of the second birth ?

The tombs of ancient Greeks in Sicily
Are sown with slender discs of graven gold
Filled with the praise of Death : "Thrice happy he
Wrapt in the milk-soft sleep of dreams untold !"

And still they sleep their sleep in altered lands,
The golden promise in their fleshless hands.

A. MARY F. ROBINSON.

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COINCIDENCES.

Oxford, July 21, 1837.

As I anticipated in my communication of June 14th, I find I have to write to you once more on Ahlike Pott. The note to which Prof. Köhler referred me is found on p. 135 of "Briefe von Goethe's Mutter an die Herzogin Anna Amalia, herausgegeben von C. A. H. Burckhardt," in the first volume of "Schriften der Goethe Gesellschaft," Weimar, 1885. Goethe's mother, Frau Rath, in writing very freely and openly to the Duchess of Weimar, concludes her letter, dated November 5th, 1779, with a little apology: "When I write to my best princess I feel a little like Hans Schickenbrod with our dear Lord God. The inscription on the tomb of that good man has been put into beautiful verses by Mr. Hübler, the geographer."

Prof. Köhler, who is a real mine of information—and sound information—on all that is connected with folk-lore, being consulted by the editor as to the whereabouts of Hans Schickenbrod, sent him the following note: "Evidently the Hans Schickenbrod mentioned by Frau Rath is one and the same person as Junker Hans Schiltebrod, of whom Wieland, in a letter to Merck of August 29th, 1781 ('Briefe an Merck,' p. 307), speaks as follows, 'Do what you can and what you like, and do (like Junker Hans Schiltebrod in his bargain with our Lord God) towards your neighbour the editor what you would he should do unto you, if you were the editor.' The two names 'Schickenbrod' and 'Schiltebrod' differ in a few letters only; one is probably a corruption of the other, unless both are disguises of a third unknown name. Junker Hans Schiltebrod's bargain alluded to by Wieland is very like a Low German tomb inscription in the church of Doberan, which has often been printed, and which, according to W. Lübeck in the *Deutsche Kunstblatt*, 1852, p. 317, reads as follows:—

Hier rauhet Ahlike, Ahlike Pott.
Bewahr my lete Herrre Gott,
Als ick dy wull bewahren.
Wenn du wärt Ahlike, Ahlike Pott,
Und ick wär leve Herrre Gott.

See also C. J. Weber, 'Democritos,' Stuttgart, 1841, xii. 276; and H. F. W. Raabe, 'Allgemeines Plattdeutsches Volksbuch,' Weimar und Ludwigslust, 1854, p. 146."

Among various communications which I continue to receive about this ubiquitous person, I shall only mention one more to-day, a cutting from a paper called the *Public Advertiser*, probably of the last century, which contains the following Scotch epitaph:—

Here liggeth auld John Hildebrod,
Have Mercy on him, gude God!
As he would do, if he were God,
And Thuou wer't auld John Hildebrod.

F. MAX MÜLLER.

NOTES AND QUERIES FOR A BIBLIOGRAPHY OF THE WORKS OF WM. MAKEPEACE THACKERAY.

VI.

The nature and extent of Thackeray's early writings for the *Times* have always puzzled those who have written on the subject.

Anthony Trollope, in his monograph on Thackeray in the "English Men of Letters" series, wrote, p. 14: "For a while he was connected with the *Times* newspaper, though his work there did not, I think, amount to much."

Mr. James Hannay, in his 'Memoir,' p. 14, says: "He certainly contributed something to the *Times* during Barnes's editorship, an article on Fielding amongst them; though not, we should think, leading articles—a kind of work for which he had no relish, and for which he believed himself to have no turn."

A gentleman whose knowledge should be second to none on the subject writes: "Thackeray's connexion with the *Times* was before my time and before Delane's time, if it ever existed. I have heard a rumour to that effect and that is all."

It will be seen from these quotations that

not much is actually known on the subject. Some light has, however, lately come from the publication of letters and otherwise. It was from a letter of Carlyle that Thackeray was identified as the author of the review of Carlyle's 'French Revolution' which appeared in the *Times* on Thursday, August 3rd, 1837, p. 6, cols. 4-6. The article on Fielding mentioned by Mr. Hannay was referred to in one of Thackeray's own letters to Mrs. Brookfield, which appear in *Scribner's Magazine* for this present month of July; and Mr. Blanchard Jerrold, in his 'Life of George Cruikshank,' has named Thackeray as the writer of the notice of Cruikshank's Gallery printed in the *Times* on Friday, May 15th, 1833.

We believe, however, that these articles have been looked upon as probably comprising most, if not all, of Thackeray's writings for our leading journal; but this is, as we shall show, by no means the case. It will be remembered that Mr. James T. Fields, in his 'Yesterdays with Authors,' p. 27, has quoted the following saying of Thackeray, as to the date of which we are only told that it was some time after the publication of 'Vanity Fair':—

"I turned off far better things then than I do now," said he, "and I wanted money sadly.....but how little I got for my work! It makes me laugh, he continued, 'at what the *Times* pays me now, when I think of the old days, and how much better I wrote for them then, and got a shilling where I now get ten.'"

We question, however, whether, with the exception of the isolated article on Cruikshank's pictures above referred to, Thackeray wrote much for the *Times* after the review of 'The Kickleburies on the Rhine' and his reply, though it is quite certain that in his early days he did write regularly for the paper; as Mr. Hannay says, not leading articles, but reviews of books, and, we believe, notices of pictures and perhaps of plays.

In Thackeray's note-book, referred to before in these articles, occur many entries, at the end of 1837 and the beginning of 1838, of receipts from the *Times*, and we have succeeded, with much search, in identifying without doubt several articles, briefly referred to in this note-book, of which we propose to give some account. Closely following, "Sent to the *Times* my acc^t for 10½ cols," comes, "Wrote Marlborough—2." A diligent search in the files of the journal has resulted, with the help of this hint, in discovering in the *Times* for Saturday, January 6th, 1838, p. 6, cols. 4-6, a review on the 'Duchess of Marlborough's Private Correspondence.' This article begins with the following characteristic passage:—

"The dignity of history sadly diminishes as we grow better acquainted with the materials which compose it. In our orthodox history-books the characters move on as in a gaudy play-house procession, a glittering pageant of kings, and warriors, and stately ladies, majestically appearing and passing away. Only he who sits very near the stage can discover of what stuff the spectacle is made. The kings are poor creatures, taken from the dregs of the company; the noble knights are dirty dwarfs in tinfoil; the fair ladies are painted hags with cracked feathers and soiled trains. One wonders how gas and distance could ever have rendered them so bewitching. The perusal of letters like these produces a very similar disenchantment, and the great historical figures dwindle down into the common proportions as we come to view them so closely. Kings, ministers and generals form the principal *dramatis personæ*; and if we may pursue the stage parallel a little further, eye never lighted upon a troop more contemptible. Mighty political changes had been worked in the country, others threatened it equally great. Great questions were agitated—whether the Protestant religion should be the dominant creed of the State, and the Elector of Hanover a King, or whether Papacy should be restored, and James III. placed on the throne—whether the continental despotism aimed at by Louis should be established, or the war continued, to maintain the balance of power in Europe, or at least to assure the ascendancy of England—on these points our letter-writers hardly deign to say a word. The political question seems only to be used as an engine for the abuse of the opposite party. The main point is whether Harley shall be in or Godol-

phin, how Mrs. Masham, the chambermaid, can be checked or won over, how the Duchess of Marlborough can regain her lost influence over the Queen, or whether the Duke is strong enough to do without it, can force his Captain-Generalcy for life, and compel the Queen to ensure to his daughters the pension and places of their mother."

The whole article, which fills upwards of two columns, is of interest as giving Thackeray's early views of people and things in a time upon which he wrote much in later years, and will, we think, repay the student who takes the trouble to look it up and read it. A further entry in the book reads as follows: "Wrote Love on Wednesday night." These few words enabled us to fix upon two articles as having been written by Thackeray, but identification is further helped by another note: "Jan. 11, 2 cols. ½ Lady C. Bury." In the *Times* for Thursday, January 11th, 1838, p. 3, cols. 1-3, will be found an article, or rather two articles, headed "Eros and Anteros, or 'Love,' by Lady Charlotte Bury," and "A Diary relative to George IV. and Queen Caroline." The first begins in a style which would rather surprise the readers of a review in the *Times* of to-day, as follows:—

"Cupid ought to have reviewed the first of these works,—*Love*;—but his Lordship was engaged with some of his other foreign affairs, and therefore it has been done by divers hands. We purpose merely to describe it. The plot of her ladyship's novel, or rather the text on which she writes her sermon on love, runs thus."

Then follows a sarcastic *résumé* of the plot and the absurdities and improprieties with which the story teems, and the review closes in these terms:—

"Ladies may be neglected in genteel society, but they are not often *thrashed*. Husbands may be unfaithful, but they do not introduce mistresses to their wives and daughters.....It is against this particular doctrine of Lady Charlotte Bury's that we cry out. We are not anxious to show that the details of her Ladyship's novels are dull, and the morals faulty; the reader can draw his own conclusion for himself. We only beg humbly to offer the opinion that a lady, when she is kicked by her husband, is not in duty bound to live with him; and that when she is betrayed and insulted by him she is worse than a fool to respect or to love him. In fact, the passion in such a case is not love, but a base, degrading, prurient imbecility. It is impossible, however, to say how all this may be in exclusive society, but we may whisper that any member of such society who betrays its mode of life (if such be its mode of life) is a very silly and ridiculous person."

Then follows a review of 'A Diary of the Times of George IV.,' which is, we venture to think, a model of outspoken, unsparing, slashing condemnation:—

"We never met with a book more pernicious or more mean. It possesses that interest which the scandalous chronicles of Brantôme, and Rabutin, and the ingenious Mrs. Harriette Wilson, have excited before, and is exactly of the same class. It does worse than chronicle the small beer of a Court—the materials of this book are infinitely more base, the foul tittle-tattle of the sweepings of the Princess of Wales's bed-chamber or dressing-room, her table or ante-room, the reminiscences of industrious eaves-dropping, the careful records of her unguarded moments, and the publication of her confidential correspondence, are the chief foundations for this choice work."

The writer then protests against such a book having been written by a woman, "a woman, too, who has eaten at her table," &c., gives reasons for ascribing the authorship to Lady Charlotte Bury, and finishes with:—

"There is no need now to be loyal to your Prince, or tender of his memory. Take his bounty while living, share his purse and his table, gain his confidence, learn his secrets, flatter him, cringe to him, vow to him an unbounded fidelity, and when he is dead, write a diary and betray him!"

We have an easy task with our next entry, which is "31 January. Holt in the *Times*," and have no difficulty in finding in the paper for January 31st, 1838, p. 2, cols. 4-5, a review on the "Memoirs of Holt, the Irish Rebel." This review is mainly occupied with extracts from the book, and presents no special points of interest. Indeed, nothing but the

extract above quoted would have led us to attribute it to Thackeray, and any interest it may possess it must owe simply to its authorship. As an instance of the care bestowed by Thackeray upon his work, we quote an earlier note : "Jan. 11, rewrote Holt." The last entry to help us in our quest is "Southey, *Times*, 16 April"; and on turning to the journal for April 17th, 1838, p. 6, cols. 4-5, we read the article in question, "The Poetical Works of Dr. Southey, collected by Himself," from which we quote the following passage, which appears to us not only to show considerable critical acumen, but to possess a special interest as having been written by so introspective a man as Thackeray :—

"Were we disposed to examine or account for Mr. Southey's peculiarities as a poet, we could find no better means of explaining them than are here given by himself. A small and amiable coterie of partial friends, continued solitude, a long habit of self-contemplation, are what Mr. Southey calls the greatest of all advantages, and what another perhaps would declare to be amongst his greatest drawbacks. A timid man of business cannot be other than a vain one, and the continued study of the *ego*, thus encouraged by temperament, situation, and unceasing praise of friends, cannot surely induce to the healthy development of the poetical character. Such a man may examine himself a vast deal too much ; in the pursuit of this study (and a very fascinating study it is) he forsakes others fully as noble, and quite as requisite to complete his education as a poet. Surely the period of solitude and contemplation should not commence too early, for repose, which is so wholesome after action, is only enervating without it, and a strong genius, like a powerful body shut out from the world and the fresh air, grows indolent and flaccid without exercise, or, what is worse, morbid. Some particular quality of the mind or body (especially where there is an original tendency to disease) becomes unduly developed and inflamed. In a poet we may venture to say that the disease (fatally aggravated by seclusion) is self-approbation. It is a vital part of his mental constitution, but it requires careful exercise, diet, medicine, else it inflames to such an extent as to choke up all the other functions, and colours everything with its own sickly hue. A poet in such a condition becomes like a bilious millionaire from India—his wealth and all the world are nothing to him—he can only muse and moan over his unhappy liver. We do not mean to hint that Mr. Southey is in any such condition.....but we would only say that he retired too early from the world, where he might have found a healthier and even higher school of poetry than in his quiet study by his lonely Cumberland lake. A man may be an exquisite painter, like Gerard Dow, for instance, and give us a complete and delightful picture—of an interior, let us suppose, with a single figure studying—it was Dow's general subject; but a great artist has the world for his subject, and makes it his task to portray it."

Unfortunately the notes help us no more ; but it will be seen that at this date, 1837-8, Thackeray was doing regular work for the *Times*, and we doubt not that in time other articles will be identified as his. There are several we came across in our search which we are practically certain were written by him ; but, adhering to the rule which has governed us throughout these articles, we have resisted the temptation of ascribing anything to our author on mere assumption, confining our remarks to such writings as we can prove must have come from his pen.

We hope in a later article to deal with the early American editions of Thackeray's miscellaneous writings, many of which were issued in volumes on the other side of the Atlantic before they were collected here, and not a few of which were there issued in a more complete form than when collected by the author and republished here. These editions, though we cannot defend them on moral grounds, are interesting to the bibliographer, and so little is known of them over here that we trust we may receive some assistance from American collectors.

CHAUCER, FORESTER OF NORTH PETHERTON.

The questions raised by Mr. Selby are not only of interest generally as relating to Chaucer, but touch also some points of considerable interest locally.

I can only answer at present by giving my opinion that neither Collinson nor Rack, the joint compilers of our history, ever saw the "Park Rolls" quoted by them, consequently the rolls must be looked for as existing somewhere before their time. Taking the parish of North Petherton, vol. iii. p. 56, Collinson says Sabina Peche was, by right of ownership of certain lands, forester or keeper of Petherton Park, and that she appointed Peter Hammie her deputy. After a dissertation on forests, on p. 61, he returns to Sabina, who died 13 Edward II., and traces, although not clearly, the descent of this right through Sir Richard D'Amori to the Earls of March. It is here we get a list of deputy foresters, including Geoffrey Chaucer, "as it appears by the Park Rolls"; these words being in the letterpress, with, for a foot-note, "Park Rolls" simply, without further guidance as to their whereabouts.

In this same volume, iii. p. 457, under the parish of Holford, there comes another notice of Sabina Peche, "of whom mention has been made in the account of Petherton Park," to this being added as a foot-note, "See p. 61," that is, the above-quoted notice of her. Then the same paragraph continues : "The tenants here held their lands by the service of attending at Petherton Park in fawning time," the footnote reference now being "MS. Palmer." On the two pages relating to Holford there are three references to these MSS. This account of Sabina is simply taken away from Petherton as helping to make up the account of Holford, and the "Park Rolls" of Petherton are the Palmer MSS. of Holford. Again, p. 485, writing of Williton Hundred, in which part of Petherton Park was, and whose keeper had also the custody of the hundred, it is stated that "in 22 Ed. I. it was held by Peter de Hammie, the substitute of Sabina Peche," and "14 Ed. III. the same was in Sir Richard D'Amori"; the reference being now given fully, "Palmer, from the collection of Sir Peter Wroth." Again, under Nettlecombe, p. 536, a parish more fully worked out than many, as would be expected, there are six references on as many pages to "MS. Palmer," one being "Palmer, ex autog. ap. Nettlecombe." All that either Collinson or Rack ever saw of the "Park Rolls" were these extracts therefrom in the Wroth-Palmer MSS., twelve volumes, I think, now at St Audries by descent. A careful examination would elucidate this, as the wording as printed would probably be similar to the MS.

I have mentioned both Collinson and Rack, as Rack, too often unnoticed, was perhaps the chief worker on this history, but dying before its publication his name is omitted from the title-page, and the other has thus secured all benefits of survivorship. The mention of this fact may, however, assist research by directing attention to new channels for information. E. GREEN.

'CLYTIE.'

Garrison Club, July 26, 1887.

In reference to a note on the publication of 'Clytie' in the *North German Gazette*, it is only right that I should inform your readers of the satisfactory explanations I have received from the editor of the *Gazette* and the translator of the novel. 'Clytie' in one of its many appearances in *Transatlantic* and other journals attracted the attention of a friend of Herr Carl von Mills, and he sent cuttings of it to Cassel. A colonial paper in annexing it omitted to publish the author's name. The story pleased Carl von Mills, who translated it into German. The editor of the *North German Gazette* thought it suitable for the *feuilleton* of his well-known journal. He paid his contributor, who could not pay the original author, because he did not know him ; but "a little cheque" is to follow the re-publication of the story in volume form, and honourable terms are proposed in regard to translations of 'The Queen of Bohemia,' 'Cruel

London,' &c. All this has been conveyed to me in courteous and friendly letters, with the intimation, however, that I have no legal status in the matter ; nor have I, 'Clytie,' and several other of my books being outside all copyright limitations in Germany. The point of my former letter, therefore, still holds good, namely, that the condition of the law as between Germany and England requires serious revision and much amendment. At the same time I wish to exonerate the editor of the *North German Gazette* and Herr Carl von Mills from all suggestions of blame in the matter of the German edition of 'Clytie,' the translation of which, a scholarly German critic informs me, is "in every way excellent." JOSEPH HATTON.

MR. EDMUND WATERTON, F.S.A.

THE only son of the famous traveller died last week at his house near Market Deeping, in Lincolnshire. His father, it may be remembered, married the granddaughter of a chief of the Arowak Indians of Guiana, and the son was a man of gigantic frame, whose features recalled this ancestry rather than his illustrious old English descent from Sir Thomas More and Sir Robert Waterton of the Wars of the Roses. He was a devout Roman Catholic, and had given many years to the study of the history of the devotion to the Virgin in England, on which he had published several essays. At one time he formed a collection of rings, many of which are now in the South Kensington Museum, and he published several accounts of particular examples. His last study was the 'De Imitatione Christi,' of which he had collected a large series of both printed and manuscript copies.

He had been ill for some time, and spent the last winter in Algiers, but had returned in comparative health. He suddenly became worse, and expired, at the age of fifty-seven, on July 22nd.

SALES.

THE important collection of autograph letters formed by the late Mr. Joseph Mayer was sold at the rooms of Messrs. Sotheby, Wilkinson & Hodge on the 20th and 21st inst., comprised 260 lots, and realized 2,046l. 3s. The principal rarities were Lord Nelson's Letters to Lady Hamilton, with her Answers, being the series published in *Pettigrew's Memoirs*, 510l. Assignments of Authors of their Lucubrations to Publishers, 38l. Autograph Letters of distinguished Characters, 150l. Autograph Letters of Robert Burns and his Friends, 99l. Autograph Letters illustrating the Account of the English Stage, 107l. Fairholt Correspondence, 37l. Autograph Letters of Persons celebrated during the French Revolution and Reign of Napoleon I., 86l. Garrick Correspondence, 112l. Autograph Letters from and to J. Gibson, the Sculptor, 26l. Jerdan Correspondence, 21l. Autograph Letters respecting Dr. Johnson, 67l. Nollekens's Correspondence, 20l. Stothard Letters and Drawings, 20l. 10s. Autograph Letters, Invoices, Drawings, &c., relating to J. Wedgewood, 13l. 10s. Wilkie Correspondence, 16l.

At the sale of a valuable selection of books from the library of the famous Paris bibliophile M. Eugène Piot at the rooms of Messrs. Sotheby, Wilkinson & Hodge on the 18th inst., the 188 lots sold for 757l. 4s. 6d. Amongst the most striking volumes were *Opera Nova Contemplativa*, Italian block-book, described by Cicognara as a *Biblia Pauperum*, and the only one printed in Italy, 25l. 10s. *Officium B. Marie*, MS. with miniatures, 22l. *Giardinetto di Punti Tagliati*, one of the rarest of patterns for lace, 17l. 10s. *Savonarola, Arte del Bene Morire*, 15l. 10s. *Sibmacher's Modelbuch* of Lace Patterns, 23l. *Orpheus Argonauticus et Hymni*, first edition, 18l. 5s. *Horse B. Marie*, beautiful MS. on vellum with miniatures, 52l. 10s. *Poliphilo*, first Aldine edition, 49l.; and the second, 26l. *Fanti, Triumphi di For-*

tuna, an excessively rare fortune-teller, 32*l.* 5*s.* Amongst the engravings, Lady Bampfylde, after Reynolds by Watson, fetched 35*l.* 10*s.*

ONCE A WEEK.

July 26, 1887.

We are sorry to trouble you with a reply to Mr. Walter Besant's letter in your last issue, but he seems to have quite missed the purport of our "correction." Mr. Besant in his preface to a reprint of 'Ready-Money McTiboy' directly and indirectly reflected upon our firm as printers and publishers of *Once a Week*. We wrote and corrected a date, and thus, as it were, removed the reflections from ourselves. But now Mr. Besant, although he acknowledges his "culpable carelessness" as to the date, continues in a rambling strain to show that if he was wrong, some one else was wrong too—instead of expressing his regret and his intention to make the necessary alterations in the preface at the first available opportunity.

BRADBURY, AGNEW & CO.

Literary Gossip.

DR. TANNER, the member for Mid Cork, is going to publish a novel, called 'Gerald Grantley's Revenge.'

MRS. ARTHUR BROOKFIELD is going to bring out an edition of *Aesop's Fables*, which will be illustrated by Miss A. Thackeray, a daughter of Col. Thackeray.

PROF. KARL PEARSON, of University College, London, intends to publish a volume of essays expressing views of an advanced kind on social questions.

It is understood that the article on Madame de Maintenon in the current number of the *Edinburgh Review* is written by Mr. H. E. H. Jerningham. The article on 'The Latest Attack on Christianity' in the *Quarterly Review* is said to be from the pen of the Rev. Henry Leach.

'THE LIFE OF ADAM SMITH,' by Mr. R. B. Haldane, M.P., will appear as the September volume of "Great Writers."

MR. EDWIN ARNOLD, C.S.I., the author of 'The Light of Asia,' has in preparation a volume of poems which will contain original pieces. One of these, 'In an Indian Temple,' is a dialogue between an English official, a nautch dancer, and a Brahmin priest, and embodies some Hindoo metaphysics and moral questions in a light lyrical setting, full of Oriental colour. Another, 'A Casket of Jewels,' brings together in a new form recondite legends connected with precious stones. This volume, which will besides the above embrace many minor poems, will be published in the autumn by Messrs. Trübner & Co.

A good deal of irritation is felt among Her Majesty's inspectors at an order recently issued from Whitehall, directing each inspector to record, not only, as hitherto, the time at which he reaches a school, but also the time at which he leaves it. The inference to be drawn from the introduction of such a regulation is obvious.

THE last publication of the Roxburghe Club is a reprint of the 'Basilicon Doron.' Of the original edition—printed in Edinburgh in 1599—but seven copies were allowed by the British Solomon to be executed. The present reprint is made from the Grenville copy, the types being imitated as closely as possible, and the

ornamental title-page, initial letters, and typographical ornaments expressly cut in facsimile. The volume is supplemented by the extensive alterations and additions introduced into the authorized edition of Edinburgh, 1603, a glossary, &c. A facsimile page of the original manuscript in King James's handwriting is given, which seems to show that the work, though first written in Lowland Scotch, was, before being printed, translated (so to speak) into the English dress it now wears. The editor is Mr. Charles Edmonds. Mr. Charles Butler pays the bill.

At the monthly meeting of the Booksellers' Provident Institution, held on the 21st inst., under the presidency of Mr. Longman, the sum of 110*l.* was granted to members and the widows of members. The accumulated funds of the Institution, which celebrated its jubilee a few days previously, amount to over 30,000*l.* More than 50,000*l.* have been distributed among the members, over 25,000*l.* invested, and the whole expenses have amounted in fifty years to less than 6,000*l.*, a statement which the committee of the Royal Literary Fund should pause and consider. If they had kept their expenditure on management within anything like the same limits as the booksellers have done, with what a different feeling would authors now regard the Fund! Mr. John Murray, the respected Nestor of the publishing trade, would, it was hoped, preside at the jubilee festival, but unfortunately he was unable to be present.

An edition of the poems of Herrick, with notes by Mr. Herbert P. Horne and an introduction by Mr. Rhys, will form the September volume of the "Canterbury Poets." The September issue of the companion series, "The Camelot Series," will consist of the 'Literary and Political Essays of Mazzini.'

MESSRS. GEORGE ROUTLEDGE & SONS will issue an English edition of "Les Grands Écrivains Français," now in course of publication by Hachette & Co. The first volume will be 'Madame de Sévigné,' by Gaston Boissier; to be followed by 'Montesquieu,' by Albert Sorel.

MR. HERBERT GILCHRIST is at Philadelphia, engaged in painting a portrait of Walt Whitman.

MR. INKSTER, of the South Shields Library, has been appointed principal librarian of the proposed Free Library at Battersea.

THE *Library Journal*, an American periodical which ought to know better, publishes the following absurd statement:—

"The 'trade' in London combine to exclude from their auction-rooms all outside buyers. If one shows himself and makes an offer for a book, he is bid against, again and again, by the clique until he becomes disgusted and withdraws. The combined 'trade' then chip in, buy the book among themselves, and put it up for sale again. Thus a private buyer cannot obtain a book at auction in London at any price."

There are occasional knock-outs and other malpractices in every sale-room in London, otherwise, say the dealers, "we cannot live," which means "we cannot get rich fast enough." Every book-buyer, however, knows that he can generally secure at auction a book he covets at a fair price, and very often for considerably less than

its value. In a recent sale of coins, which created a good deal of comment because some of the most striking lots were indubitably forgeries, and ought to have been withdrawn, an attempt was made to form a ring, and was signally defeated by an intelligent amateur who knew a good coin when he saw it.

A VOLUME of poems by Mdlle. Louise Michel, the famous anarchist, will shortly be published in Paris under the title 'Les Océaniques.'

AN Italian translation of Mr. J. Rae's 'Contemporary Socialism' is coming out.

THE publishers of 'Poole's Index to Periodical Literature' propose, we are sorry to say, to destroy the plates at the close of the present year, and of course to raise the price. A Correspondent tells us he intends making an attempt at a similar index in this country, beginning with 1887.

AN ecclesiastical commission has been appointed at Würzburg in order to make preparations for the commemoration, in 1889, of the introduction of Christianity in Franconia by St. Kilian of Scotland, who is said to have suffered martyrdom at the former Lower Franconian capital in 689.

THE Dante Society of Cambridge, Massachusetts, are now passing through the press the 'Concordance of the Divine Commedia,' prepared by Prof. Fay, of Washington, which we have mentioned more than once. The text followed in the Concordance is Witte's (Berlin, 1862), with the addition of such words of the editions of Niccolini, Capponi, Borghi, and Becchi (Florence, 1837) as differ from Witte's. Messrs. Trübner & Co. are the London agents.

PROF. ERICH SCHMIDT is said to be engaged on a full biography of Wilhelm Scherer, which is intended to appear in the *Goethe-Jahrbuch* of 1888. Considering that Scherer was active as a philologist and a literary historian in general, besides being a Goethe critic, we question the advisability of the proceeding.

WE greatly regret to announce the death of Mr. Fulford Vicary, the author of 'A Danish Parsonage.' Mr. Vicary was bred a solicitor, but succeeded his father as the owner of extensive mills in Devonshire. He was in the habit of visiting Norway and Denmark in his summer holidays, and 'A Danish Parsonage,' published in 1884, was the result. The book, which at first appeared anonymously, was translated into Danish, and was highly popular in Denmark. Since then he had published 'Readings from the Dane,' 'An American in Norway,' 'The Stork's Nest,' 'Saga Time,' &c.

THE *Classical Review* is to have an American sub-editor, as the *Historical Review* already has. It is proposed thus to secure the co-operation of American scholars. In such matters it is best for the two countries to unite. Therefore we do not welcome the prospectus of the *American Journal of Psychology*. The promoters had much better devote their energies to helping *Mind*.

THE chief Parliamentary Papers of the week are Egypt, No. 4, 1887 (Efficiency of Egyptian Troops), Despatch; Science and Art, Annual Report; Lunacy, Report of the Commissioners; British Museum, Account;

Army and Navy Estimates, First Report of Evidence; South Africa (Swaziland), Correspondence; Agrarian Outrages (Ireland), Return for Quarter ended June 30th, 1887; Shipping Casualties, Annual Abstracts, 1884-5; Evictions (Ireland), Return to June 30th, 1887; and reports on the trade of Austria, Alexandria, Constantinople, Shanghai, Madagascar, and Japan, and on the finances of Greece.

SCIENCE

Practical Electricity: a Laboratory and Lecture Course, for First Year Students of Electrical Engineering, based on the Practical Definitions of the Electrical Units. By W. E. Ayrton, F.R.S. (Cassell & Co.)

THIS book is written for a special purpose and follows very peculiar lines. It aims at giving, step by step, a quantitative knowledge of electricity by means of actual experiments conducted by the learner; and the peculiarity consists chiefly in this, that without any attempt to give a general survey of the whole subject, either in the way of history or of a general outline of theory, one special point after another is selected to be firmly established by measurements, and the learner is trained to avoid any theoretical inference beyond the matter-of-fact law which his experiments indicate.

As the course is directed with a view to commercial applications of electricity, and these have to do mainly with electric currents, current electricity is taken up before electrostatics, this latter subject being relegated to a portion of a chapter near the end of the book. Experiments on the measurement of electric currents themselves come first of all, and the attention of the student is especially called to the fact that different voltmeters in which different substances are electrolysed give consistent results—that is to say, that the deposits in them are in a constant ratio. Hence a practical definition of the commercial unit of current—the ampere—is given as that which deposits .00111815 grammes of silver per second. The following remarks on currents are interesting, and will give some notion of the spirit in which the book is written:—

"It is customary to speak of an electric current as if it had an independent existence apart from the 'conductor' through which it is said to be flowing, just as a current of water is correctly spoken of as something quite distinct from the pipe through which it flows. But in reality we are sure neither of the direction of flow of an electric current, nor whether there is any motion of anything at all. And the student must not assume that the conventional expression, the current flows from the copper pole of a galvanic battery to the zinc pole through the external circuit, implies any knowledge of the real direction of flow, any more than the railway expressions, 'up train' and 'down train,' mean that either train is necessarily going to a higher level than the other. In the case of a stream of water flowing along a river-bed, we are quite certain that there is water in motion, and every one is agreed as to which way the water is flowing; a cork or a piece of wood thrown on the water indicates by its motion the direction in which the water is moving. Nor, again, must an electric current be supposed to be like waves of sound travelling along, since in this latter case, although there is no actual travelling along

of matter, still the direction of motion of the wave of sound is perfectly definite. Indeed, a wire along which an electric current is flowing is more like a wire at each end of which a musical instrument is being played, so that the sound is travelling in both directions along the wire at the same time. In short, the statement that an electric current is flowing along a wire is only a short way of expressing the fact that the wire and the space around the wire are in a different state from that in which they are when no electric current is said to be flowing. So that when a body and the space around the body possess certain properties that they do not usually possess, an electric current is said to be flowing through that body."

The business of electrical measurement has made rapid advances, and such teachers of electricity as have not the opportunity of inspecting the operations of electrical engineering are in danger of being left far behind the requirements of the day. To such teachers—and they constitute the great majority—Prof. Ayrton's book will be of great value. It lets them into a number of trade secrets, or, to speak more accurately, it gives them precise information as to instruments and processes which, though familiar to practical electricians, have not previously found their way into text-books. In many of these processes the intricacy of the connexions between different parts of the apparatus is extremely bewildering at first sight, and the effect of making a change in the connexions by the movement of a key is a formidable problem. Several such cases are described in this book more clearly than in any other place that we know of. We think, however, that instead of giving a partial specification of the connexions, and then a statement of what the effects are when the key is put down and allowed to spring up, it would have been better to make the specification of the connexions complete. Take, for example, the charging and discharging of a condenser through a ballistic galvanometer. The key, or apparatus for changing the connexions, consists of three insulated conductors, the upper and lower ones being fixed, while the middle one is movable and can be brought into contact with either of the others. Each of these three conductors is furnished with binding screws to which wires can be connected. The following are the connexions:—

Upper conductor, to one pole of battery, and one coating of condenser.

Lower conductor, to other pole of battery.

Middle conductor, through galvanometer to other coating of condenser.

When the key is down the middle conductor is connected with the lower one, the two coatings of the condenser are connected with the two poles of the battery respectively, and the condenser is charged.

When the key is up the middle conductor is connected with the upper one, and the two coatings of the condenser are connected with each other, so that the condenser is discharged.

As the only road to one coating of the condenser lies through the galvanometer, the needle will be deflected both in charging and in discharging.

The illustrations, which are most numerous, are well drawn, but the engraving of some of them is not so sharp as could be wished. Many of them represent apparatus employed in the teaching of Prof. Ayrton's practical

classes at the Central Institution of the City and Guilds of London, and attention is called in the preface to the fact that the apparatus required for each experiment is mounted complete on a board. We agree with the professor that this is the best system to adopt with large classes of beginners. It enables them at once to do something that gives them an interest in their work, and there will be plenty of exercise for them afterwards in arranging apparatus for themselves.

Studies in Life and Sense. By Andrew Wilson, F.R.S.E. (Chatto & Windus).—There is no problem more difficult than that of putting before an audience the essential truths and great results of any branch of study. On the one hand, the difficulties attendant on the use of technical terms, in which, of course, every student thinks, are often too much for the would-be expounder, and many have failed and will fail from this cause; on the other hand, the desire to be on easy terms with the reader or the audience tempts many to take a tone unworthy of the dignity of their subject. Here, again, many have fallen and will fall. In passing judgment on any attempt to succeed in a confessedly difficult undertaking measure must, of course, be taken of the audience addressed. Bearing this in mind, and learning from his preface that for Dr. Andrew Wilson "the sole aim of the essays now collected will be fulfilled if they succeed in explaining to those willing to know some of the great facts and laws which underlie the every-day life both of man and his lower neighbours—animals and plants alike," and that the chief object of the present volume is to aid modern culture, we have to say that we think he has completely succeeded. The essays are totally free from vulgarity, which, if the whole truth is to be told, is very much more an English than a Scottish failing; they give ample evidence of exact knowledge of what has been learnt by investigators about the subjects selected; they are relieved by a wide store of general, historical, and poetical reading, and are written in a style that is easy and pleasant to peruse. Two suggestions only will we offer. Dr. Wilson will doubtless write again about those curious remnants of lost organs which, as much as growing parts, most naturalists have called rudimentary; will he henceforward distinguish between rudimentary or growing and vestigial or disappearing structures? Will he, in the second place, point out to his publisher that much greater generosity in the way both of a larger number and of a better style of illustrations would certainly benefit the reader, and, we venture to think, eventually also Mr. Chatto? "Monkeys," "Elephants," "Cuttlefishes," "The Old Phrenology and the New," "What Dreams are made of," and "The Inner Life of Plants" are among the titles of the sixteen essays of which the volume is made up. We will recommend them not only to the readers for whom they are intended, but to lecturers on similar subjects. The latter, indeed, may not find many facts that are new to them, but, unless we have been exceptionally unfortunate in our experiences, they will certainly be able to get some useful hints as to the improvement of their own discourses.

Palæolithic Man in North-West Middlesex. By J. Allen Brown, F.G.S. (Macmillan & Co.)—Although the main object of this work is to set forth the author's study of the prehistoric archaeology of a limited area in Middlesex, yet by far the greater part of the volume is occupied by the discussion of general topics bearing upon the antiquity of man and the conditions of life among savages. All this is useful enough in its way, but most readers will have gained familiarity with such generalities from other sources

The special part of the work is that in which Mr. Brown describes a large number of implements which he has found from time to time in the gravels and brick-earths of Ealing and its neighbourhood. Taking the reader to the top of Castlebar Hill, at Ealing, he draws a vivid picture of the conditions which surrounded the paleolithic hunter in this area during the later part of the pleistocene age. Here, too, he takes occasion to enlarge upon the great changes in the physical features of the district since glacial times. In another place he introduces to the reader a party of the old river-drift men gathered together at a spot now called Cressfield Road at Acton—then probably an island—where they are busily engaged in fashioning tools and weapons from nodules of flint collected for the purpose. Some discoveries by Mr. Brown on this site have led him to the conclusion that he has here lighted upon a true paleolithic floor, strewn with flints and flakes, just as originally left by its rude occupants, who probably deserted it on the approach of a sudden flood. Many of the stone relics of these archaic men are figured; but the illustrations throughout the book, where not borrowed from other authors, are unfortunately rather coarsely executed. The notion that the modified descendants of the river-drift men are still to be found in the Esquimaux, though supported by high authority, has been strongly opposed of late by Prof. Flower and some other physical anthropologists. Mr. Allen Brown's book is nevertheless to be recommended as representing the work of a local observer who has industriously searched every new geological exposure in his own locality, and whose diligence has been rewarded by some interesting discoveries.

Illustrated Index of British Shells. Second Edition. By G. B. Sowerby. (Sowerby.)—The first edition of this work, by the late Mr. G. B. Sowerby, appeared in 1859. Since that time much additional knowledge of the Mollusca of the British Isles has been acquired, especially by the patient studies of the late Dr. Gwyn Jeffreys. As the aim of Sowerby's 'Index' is to give a coloured figure of every recognized British species, it became necessary in preparing a new edition to introduce a number of additional figures. No fewer than sixty-eight species not found in the previous edition are here figured; but most of these shells are excessively rare in the British area, and there is still room for doubt as to the propriety of admitting some of them into our fauna. The illustrations are accompanied by explanations, which, though brief, include in some cases critical remarks. The new edition has been prepared by Mr. G. B. Sowerby, the son and successor of the original author. The work is handsomely got up, and will be welcomed by students and lovers of British shells.

Factory Accounts, their Principles and Practice. By Emile Garcke and J. M. Fells. (Crosby Lockwood & Co.)—Messrs. Garcke and Fells have rendered good service to industrial economy by the statement of the principles which regulate the proper keeping of factory accounts. These principles, no doubt, do not differ from the general rules on which all sound book-keeping is based; but it is impossible to record, with sufficient detail and accuracy, the numerous entries necessary for the proper registration of the operations of a large manufacturing establishment in the ordinary commercial books. Special precautions against either waste or robbery are required in every business, and it is indispensable to commercial success that the actual cost of the production of any particular class of articles should be ascertainable by the book-keeper at a glance. The mode in which all pay-sheets and subsidiary memoranda should be kept and arranged that the departmental books shall finally merge in the general ledger is carefully and lucidly explained and illustrated by the authors. Specimen rulings of the books

and forms proposed are given, and the relations of the various books to each other are elucidated by diagrams, showing the manner in which they naturally converge into the general outcome of the business. "There is always a danger, when only the general result of a business is known, of departments or processes which are relatively unremunerative being unduly fostered, and of those which yield more than the average profit being neglected." No more important exemplification of this truth exists anywhere than in the case of the railways of the United Kingdom. To all manufacturers we commend the study of 'Factory Accounts.' To railway proprietors it may be suggested that the adoption of the system here sketched out would lead to a large and permanent increase of dividend, as enabling them to ascertain the respective profit or loss of the various branches of their traffic, as to which they are at present entirely ignorant.

The Essex Naturalist (published by the Essex Field Club, Buckhurst Hill, Essex), of which three parts (January–March, 1887) have reached us, represents the *Journal [Transactions and Proceedings] of the Essex Field Club*. It is henceforward to be published monthly, and it is intended to include in it all matters of interest which bear on subjects included in the programme of the society. It speaks well for the intellectual activity of the county that such an undertaking should be started by those who are best able to judge of the possibilities of success. When the promised restoration of the Heptarchy is brought about the *Essex Naturalist* will doubtless be a very important journal; at present the occurrence of the palmated newt and the supposed occurrence of the osprey are not of enthralling interest beyond the limits of the county. In fact, the most interesting subject in these three parts is that portion of Mr. J. E. Harting's learned paper on the deer of Epping Forest which tells of the capture of roe deer in Derbyshire and their removal to Essex.

The reader of Part II. of Vol. VIII. of the *Natural History Transactions of Northumberland, Durham, and Newcastle-upon-Tyne* (1886) will have no difficulty in finding the most interesting communication, for it consists of twenty letters written by Mr. Darwin, and addressed to the late Mr. Albany Hancock, between 1849 and 1855 (?). It was during these years that Mr. Darwin was engaged on his monograph of the Cirripedia, which was published by the Ray Society. We propose to make a few extracts from these letters—firstly, as illustrating Mr. Darwin's character; and secondly, as interesting to systematic zoologists. Throughout the letters there breathes that spirit of personal humility and that high regard for the labours of others which were two of the finest characteristics of Mr. Darwin.

"I trust to your kindness to forgive a stranger taking the liberty of addressing you.....I have no sort of pretension to claim any favour from you.....I am truly obliged to you for your very kind letter.....I see in the *Athenæum* they have omitted to express how valuable I thought your discovery, and how interesting your whole paper.....Your statements.....make me doubt my view.....Very many thanks for the Clitia. It has astonished me and convinced me of my ignorance.....I am uncommonly obliged to you for taking so much trouble as to write at such length to me; though in truth, when I think of your many important pursuits in natural history, I am ashamed to have lost you more than one good hour of time.....I suppose after all you have done in the anatomy of the Mollusca no structure seems very difficult to you to make out, but I have found Alcippe one of the most difficult creatures I have ever attempted to make out."

At times the systematic zoologist is wearied with the apparent sameness of his species and the labours of his "synonymy," and he may be glad to know what Mr. Darwin felt:—

"You cannot imagine how much I shall enjoy seeing in your paper and in actual specimens a new form of Cirripede; for I am wearied out with examining scores and scores of closely allied common Cirripedes.....I have an odiously long job of compiling long generic descriptions from my specific descrip-

tions.....I begin to think I shall spend my whole life on Cirripedia, so slow is my progress, working only two to three hours daily.....I mean now to continue at the Systematic part till I have finished; a period which will arrive Heaven only knows when.....I have been working like a wretched slave at mere species, and have many more months' work, and till I have completed this slavery I have not heart to begin work of interest, for I think I should never get courage to resume the drudgery of describing species, and making out synonyms."

The letters here given, without any connecting remarks, make us look forward with even greater interest than heretofore to the appearance of the life and letters of Mr. Darwin. The three presidential addresses contained in this part and the occasional notes call for no special notice.

MR. HOWARD SAUNDERS has issued *A List of British Birds revised to April, 1887*, which is published by Messrs. Gurney & Jackson, the successors to Mr. Van Voorst, to whom naturalists have been under so many obligations. The list is so printed as to be adapted for labelling specimens, but those who have no collection of birds will find it useful as a reference-list. By the exercise of some ingenuity in the arrangement of the type, and the use of asterisks and brackets, we learn what cases are doubtful, what visitors are represented by fewer than six examples, and what species have bred in the British Islands within the century. It is, perhaps, hardly necessary to add that the list has obviously been prepared with great care and accuracy.

GEOGRAPHICAL NOTES.

LIEUT. WISSMANN, who left Luluaburg on the Kasai in November last, is reported to have reached Ujiji on the Tanganyika, and proposes to return to Europe by way of the Nyassa and Zambezi. His route as far as Nyangwe lay through an unexplored region, in which are the head-streams of numerous tributaries of the Kasai and Kongo.

MR. G. A. Krause returned on April 16th to Salaga, after an extensive journey through Mosi, and other districts lying within the bend of the Niger. Sheikh Tijani, the son and successor of the well-known Haj Omar, whom he visited at his capital Ban Jagara, prevented Mr. Krause from visiting Timbuktu. It is a remarkable fact that Mr. Krause performed the whole of these extensive journeys at an expenditure of 5l.!

'Forschungsreisen in den Australischen Alpen,' by R. von Lendenfeld, is published as a supplement to *Petermann's Mitteilungen*, and presents us with the results of the author's expeditions to the Kosciusco and Bogong mountains in 1885 and 1886. In an introductory section he deals with the Australian Alps at large, their geology, physical aspects, meteorology, flora and fauna. A concluding section summarizes the information on the prevalence of a glacial period in Australia. There are excellent maps.

The favourable reception accorded to a 'Pocket Atlas of the World,' recently published by Messrs. John Walker & Co., has led to the publication of companion atlases of 'England and Wales' and of 'Scotland.' Each of these atlases contains sixteen pages of maps with a copious index. The maps are by Mr. John Bartholomew, and can be trusted. Many, if not most, are, however, old friends. The binding is most tasteful and attractive.

The *Scottish Geographical Magazine* publishes papers on Japan, by Mr. Russell Robertson, and on Zemo Kartli, or Upper Georgia, by Mr. D. R. Peacock, as also an abstract of the paper recently read by Dr. Junker, with an excellent portrait, and quite a mass of miscellaneous information.

Petermann's Mitteilungen publishes a large-scale map of the Lower Khuisib, which enters Walvisch Bay, from a survey by Dr. Stappf; a letter from Dr. Schweinfurth on last season's explorations in the Wadi Arabah; and a care-

fully prepared article on the mean level of the European seas by Dr. A. von Tillo. The mean level at fifty-seven points along the coasts of Europe has, up till now, been determined by careful spirit levellings, and if we accept the mean of all the results as a datum level, the Baltic at Cronstadt is found to stand 81 cm. above, whilst the Mediterranean at Nice is 82 cm. below it. These variations, however, appear to be merely local, and there are localities along each coast where the mean sea level coincides with the average for all Europe.

A short but successful survey has been made by Mr. Theodore Bevan, accompanied by some competent assistants, of the country watered, or rather drained, by the Aird river and other neighbouring streams at the head of the Gulf of Papua. Two large rivers, debouching by various mouths (the Aird being only one of these), have been ascended, the one near Cape Blackwood, the other near Bald Head, to distances inland as the crow flies respectively of eighty and fifty miles. A purely deltaic alluvial tract some twenty-five miles wide—through which, however, the river-banks are well defined—is first passed, after which the land definitely rises, and the rivers wind in parts through forest-clad hills, which were seen extending far inland, range above range—much of it country not difficult to clear, the parts nearer the deltas being chiefly covered with palm-scrub. It is to be hoped that Mr. Bevan, or some equally competent traveller, may soon resume the exploration of this district, apparently one of the most promising yet discovered, which is further interesting as showing that the great swampy region traversed by the Fly river and its numerous branches does not extend so far east as had been supposed. The population, so far as observed, was scanty, the forest region being described as practically uninhabited. Seven small tribes, the largest numbering seven hundred, were met with, all with one exception friendly and ready to trade. It is probable that a greatly extended knowledge of the interior may be gained by following this route.

Herr Ernst von Hesse-Wartegg, the well-known traveller, is going to publish a volume called 'Kanada und Neufundland,' descriptive of his travels in British North America.

ANTHROPOLOGICAL NOTES.

THE second volume of the *Compte-Rendu* of the Buda-Pesth session of the Congrès International d'Anthropologie et d'Archéologie Préhistoriques, held as long ago as 1876, has at last been issued to the members. The first volume contained the whole of the actual proceedings of the Congress; this second volume, which has been so long in preparation, consists really of two excellent monographs—one by Dr. F. F. Romer, general secretary, on the general results of the archaeological movement in Hungary up to the date of the congress; the other by Mr. J. Hampel, Conservator of the National Museum, on objects of the bronze age found in Hungary. Dr. Romer's paper is illustrated by an archaeological map, on which are marked the situations of the prehistoric remains discovered up to 1877, and by 120 engravings of the objects found; Mr. Hampel's is adorned by as many as 1,300 figures, forming an album of 127 plates, and representing not only the objects exhibited at the temporary museum during the congress, and contributed by local museums and private persons, but also a still greater number contained in the National Museum and elsewhere. The text accompanying the plates is wholly statistical, the original intention of adding essays on the development and propagation of the culture of the age of bronze in Hungary having been abandoned to avoid further delay in the issue of the publication, the nine years of Horace having already expired.

The *Journal* of the Anthropological Institute for May has not yet been noticed in this column,

The papers it contains are not numerous, but valuable, including Mr. Galton's presidential address; Prof. Flower's obituary notice of Mr. George Busk; Mr. R. S. Poole's suggestive paper on the Egyptian classification of the races of man, which has led to the appointment of a British Association committee to collect photographs of Egyptian monuments for anthropological purposes; and Dr. Watt's description of the Naga aborigines of Manipur.

The first part of the fiftieth volume of *Archæologia* contains one anthropological paper, that in which Mr. G. L. Gomme traces the survival in England of archaic conceptions of property in relation to the laws of succession. From the primitive family group, joint in food, worship, and estate, Mr. Gomme deduces on the one hand the custom of primogeniture, and on the other that of junior right, where the growth of the population has rendered necessary the formation of daughter communities. Aubrey's "old country story" of the "holy mawle" connects itself with barbaric customs among Hottentots and other savages.

Among recent anthropological communications made to the Society of Antiquaries, and recorded in its *Proceedings*, are an account by Mr. J. Allen Brown of the palaeolithic workshop floor discovered by him near Ealing (see previous page); a paper by Mr. H. Swainson Cowper on prehistoric weapons and implements discovered at Furness, in Lancashire; and an account by the Rev. E. B. Savage of a cup-marked stone at Ballagawne, in the Isle of Man.

Under the title 'Perioden im Gewicht der Kinder und in der Sonnenwärme,' Mr. R. Malling-Hansen, director and preacher of the Royal Deaf-Mute Institution in Copenhagen, has published a curious series of observations, accompanied by an album of forty-five folio plates of diagrams. During five school years the author has made regular observations, morning and evening, of the height and weight of the children under his care, and has deduced a number of coincidences between the variations in their weight and those in the temperature of the atmosphere. He gives also some statistics of the variations in the bodily temperature of the children, and adds remarks on the practical application which he seeks to give to his observations in comparison with those made by the Anthropometric Committee in England, by Bowditch in America, and others.

From a letter in the *Manchester City News*, written by Mr. George C. Yates, we learn that it is intended to have an exhibition of Lancashire and Cheshire stone implements at the forthcoming meeting of the British Association in Manchester. Mr. Yates solicits information as to the existence of stone implements in the locality.

ASTRONOMICAL NOTES.

A PARTIAL eclipse of the moon will take place on the evening of Wednesday next, the 3rd prox. The first contact with the shadow will take place at 7° 36^m, just after the moon has risen at Greenwich and eight minutes before sunset there. The middle of the eclipse (when 0·42 of the moon's diameter will be obscured) will take place at 8° 49^m, and the last contact with the shadow at 10° 2^m. Of the total eclipse of the sun on the 19th prox. and the preparations to observe it in different parts of Russia we have already spoken. At Greenwich the sun will rise partially eclipsed at 4° 53^m, only fourteen minutes before the end of the eclipse. The duration of the totality will be longest a little to the south-east of Lake Baikal, in Siberia, where it will last for about 3 minutes 50 seconds.

English astronomy will be represented at the approaching eclipse by Father Perry, Dr. Copeland, Mr. Common, and Mr. Turner. Some little difficulty was experienced in getting permission for Father Perry to enter Russia, as Jesuits are forbidden the Czar's dominions. However, through Sir R. Morier the dan-

gerous astronomer has received special leave. The American astronomers have most of them passed through London on their way eastwards. Some of them intend returning for the meeting of the British Association at Manchester, where astronomy will figure more largely than usual.

The planet Venus will be at her greatest brilliancy on the 16th of next month. She will then be passing from Leo into Virgo and will set about 8 o'clock, nearly three-quarters of an hour after sunset. Jupiter will be in the eastern part of Virgo throughout next month, setting at the end of it about half-past 8 in the evening.

We have received the numbers of the *Memorie della Società degli Spettroscopisti Italiani* for February and March. The only original paper in the former is by Prof. Ricci, on the statistics of the solar spots and faculae observed at the Royal Observatory, Palermo, during the year 1886. In the latter Prof. Tacchini gives an account of the solar spots observed at Rome during the first quarter of the present year, showing that the activity exhibited on the sun's surface was then even smaller than it had been during the latter part of 1886. The spots were less frequent in number and considerably smaller in extent; the prominences or protuberances had also undergone diminution; and no chromospheric phenomena worthy of special mention were noticed. An outburst of solar activity in the production of spots appears to have taken place, however, last month, on the 8th and following days of which one was observed large enough to be visible without the aid of a telescope, and several groups of smaller spots were seen about the same time.

The twelfth meeting of the Astronomische Gesellschaft will be held at Kiel from the 29th to the 31st of August next. This society has met in every alternate autumn since it was founded at Leipzig in 1865, the last meeting having taken place at Geneva in 1885.

MEETINGS FOR THE ENSUING WEEK.

MON. Batomological, 7.

Science Gossip.

MR. J. T. CUNNINGHAM, M.A., F.R.S.E., Fellow of University College, Oxford, who has been for some time engaged in the work of the Scottish Marine Station, has been appointed to the post of naturalist to the Marine Biological Association, whose laboratory at Plymouth is being rapidly completed.

PROF. A. WILLIAMSON's long tenure of the professorship of Chemistry in University College having closed with the present session, his friends and former pupils intend to invite him to allow his portrait to be painted. A circular signed by Sir H. Roscoe, Prof. M. Foster, Prof. Odling, Dr. Gladstone, and others, has been issued advocating the proposal.

A CHAIR of "medical chemistry" is going to be established at the University of Berlin.

FINE ARTS

'THE VALE OF TEARS'—DORÉ'S LAST GREAT PICTURE completed a few days before he died. NOW ON VIEW at the Doré Gallery, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

The Church Bells of Hertfordshire: their Founders, Inscriptions, Traditions, and Peculiar Uses. By the late T. North. Completed and edited by J. C. L. Stahl-schmidt. Illustrated. (Stock.)

THE account of ancient bells in England that has long been desired is being supplied county by county, thanks mainly to the influence of the late Mr. North, an antiquary of exceptional energy and intelligence, who

devised a systematic mode of dealing with the materials he gathered or which were given to him by enthusiastic clergymen and a few outsiders. The present editor has already written very agreeably on Surrey bells and their founders, and his book showed him fitted to wear the mantle of his deceased friend. In the present instance Mr. Stahlschmidt has added to Mr. North's notes a chronological account of the bells of Hertfordshire.

It is not surprising that comparatively few bells have survived in Hertfordshire. It is a rich county, and has long contained a number of settlers from the metropolis with newly-made money in their pockets, who care nothing for "ancients," as fond writers name pre-Reformation bells, and who do not reverence a peal because one or more of its members bear in venerable and beautiful Longobardic characters "Vocor Maria," or the mangled "In multis Annis resonant Campana Iohannes."

Hertfordshire retains only fifty-two bells cast before 1600, of which thirty-two are pre-Reformation bells, or five per cent. of a total of 718 bells. This is the smallest proportion in any county yet described, except Surrey, where the percentage is only three and a half. Lincoln retains 17½ per cent. of the same class, and among them some of noble antiquity. Some Hertfordshire bells, being without inscriptions and of nondescript character as to form, may be older than is commonly supposed. On the other hand, many a venerable bell has been stolen outright.

There are bell-buying parishes with more money than they know what to do with. Flaunden, Pelham-Stocking, and Wigginton share this disgrace with Welwyn. Wheathampstead is suspected of buying the one bell of Sandridge, if Hatfield people did not steal it. Obviously to steal a bell is much less criminal than to buy or sell one, which requires two culprits. Albury third bell was stolen one night about sixty years ago.

Hertfordshire's earliest dated bell is the fifth at Braughing, which, with the motto "Deus in adiutoriū meū intende," is dated 1562. This is, with one exception, the earliest dated Elizabethan bell known. All the bells with Longobardic inscriptions are, of course, much older. If we take the evidence of MSS., and, what is more to the point, monumental brasses, they are older than the year 1400. There are nine of them in Hertfordshire, the second, at Little Berkhamstead, being the most venerable, if not the oldest. It bears the angelic salutation, "Ave Maria gracia plena Dominus tecum benedicta tu in Mylieribus," in full, which is comparatively rare. We agree with the editor in thinking it possible (we think most probable) that the total absence of stops in this inscription, which occupies the whole length of the band of the instrument, indicates an early fourteenth century founder. The peculiar form of the initial cross strengthens this theory; it resembles crosses of Decorated origin. With, if not after, this worshipful bell come those of Ardeley, Letchworth, Clotho, Hexton, Westmill, and Wyddial. Of these the last is curious, because it bears among its stamps those well-known portraits of Edward III. and Queen Philippa, copied from their tombs at West-

minster, which occur with frequency on plate, bells, and, most of all, on corbels and brackets ending dripstones over windows and doors, as well as on corbel-tables. Mr. Stahlschmidt quotes as an instance of the long survival of some of these bell-founders' stamps the head of Queen Philippa on a bell at Duffield, in Derbyshire, which was cast in 1786. The remaining Longobardic bell-inscriptions on Hertfordshire bells occur at Little Hormead and Kimpton. The last is no doubt the work of William Burford, of London, "belleyetere," as he called himself in his will of 1390, who seems, so frequent are his surviving works, to have had a large business. He was the first who, as such, set up a distinct craft, other bell-founders being potters or braziers, who generally travelled about and cast their bells in front of churches and in the garths of convents where required, much as the Sultan Solyman's casters of cannon did at Rhodes and elsewhere. William, who called himself "Founder" (a bell-caster of c. 1425, whose patronymic is supposed to have been Dawe), was a part contemporary of Burford, and he was probably the ancestor of all who bear that name. Living at a transitional period, he sometimes used Longobardic letters and sometimes employed the black-letter form for his inscriptions—a curious fact enabling us to decide approximately the date of legends, and therefore bells. Mr. Stahlschmidt has found work of his of 1408.

The oldest bell with a black-letter inscription in the county is probably the third at Little Hadham, which bears the apt, but incorrect legend, "Sancte Gabiel ora pro nobis," a frequent invocation when the bell rang the Angelus.

Post-Reformation bells are easy to deal with, because the founders (their craft rapidly merging into a trade) usually placed their names upon their works, and if they inserted pious invocations relegated them to the second place. Queer as was much of the later Latin of the black-letter inscriptions, that of the post-Reformation legends was often queerer. At this period parish churches possessed themselves, sometimes by hook as well as by crook, of bells taken from monasteries suppressed and sold for the price of old metal. Export of the prodigious quantity of metal thus obtained was more than once forbidden by proclamations of Queen Elizabeth, who, it is said, feared that cannon to be used against England might be cast of it. It is very questionable, however, if her Majesty meant anything of the kind. The bells transferred to churches not under the invocation of saints whose names they bear may, at least occasionally, be identified. On the other hand, bells, having a service of consecration appropriate to themselves, did not always follow the dedications of the churches for which they were cast; often each bell of a peal claimed a different tutelar.

The local uses of bells in Hertfordshire are much the same as in other shires. We find matins still rung in thirty-three churches; the "sermon bell" is duly sounded on the tenor bell of several places. At Pirton a nine o'clock or "mass bell" has been rung, it is said, from time immemorial; but this is doubtful, because of old mass was sung at eight o'clock. In Hertfordshire the

Angelus bell is no longer heard. Only at Baldock and Hitchin is the curfew rung; in other shires, as in that of York, the curfew is still frequent. At Ickleford and Pelham-Furneaux there are muffled peals at half-past eleven o'clock P.M. of the last day of the year. Passing bells are never now heard in the shire. When a rustic was asked why this very ancient custom was abandoned, he was probably at a loss for an answer when replying, "Well, sir, it looks as if you were glad to get rid of the party."

A large part of this volume is devoted to the bells of St. Alban's Abbey, where the monsters dedicated to St. Amphibalus and St. Alban respectively distinguished the great church, and a bell called "Christ" was added by Thomas de la Mere, the renowned thirteenth abbot (1349-96). Abbot John Stoke gave a bell called John to the abbey. The peal is known to have comprised at least "Mary," cast between 1214 and 1223, "Amphibalus," "Alban," "Christ," and "John." The whole of them were broken up in 1699. The sanctus bell at St. Alban's is undoubtedly mediæval. Among the rich bodies of records concerning bells throughout England, none surpasses that of Bishop's Stortford, the valuable parts of which are quoted here from the churchwardens' charge, "Et solutum Johanni Spryngholt pro emendatione unius bellerop," in 1431, to the curfew ringing of 1828.

Lettres adressées au Bn. François Gérard, Peintre d'Histoire, par les Artistes et Personnages Célèbres de son Temps. 2 vols. (Paris, Quantin.)

FRANÇOIS GÉRARD's extraordinary vogue as a portrait painter, and the no less extraordinary political situation of Paris at the beginning of the present century, gave him the opportunity of seeing every one "worth knowing" in Europe without quitting his easel. His graceful picture of 'Psyche receiving the First Kiss of Love' brought him prominently before the public in 1795, and the almost simultaneous appearance of several very attractive portraits, amongst which must always be remembered the pretty group of Isabey with his little girl, set the seal to his reputation.

Then began that long procession of famous people, which never ceased passing through his studio up till the day of his death. Napoleon, Joséphine, Marie Louise, Madame Adélaïde, the Duchess of Orléans, Madame de Staël, Madame Recamier, Talma, Talleyrand, Humboldt, the allied sovereigns of Europe, and all the generals of all the armies, sat to him in turn. The King of Prussia even asks "permission" to come, for Gérard never left his room to paint except at the request of a prince of the house of France. Such was, however, the charm of the painter's character and the attraction of his talk, that cordial relations never failed to spring up between himself and his sitters, no matter what their rank or power, which not unfrequently developed into lasting friendships. Hence every one has expected a great deal from the publication of his correspondence, of which a small specimen volume has previously been printed; and this expectation has perhaps been rather unreasonable, for letters addressed to an

artist by persons however distinguished are valuable as a rule only as showing the interest felt by outsiders in his art. This is so much so in the present instance that, apart from the great names by which they are signed, the bulk of the letters in these two volumes present no striking features; with few exceptions we see the writers exchanging nothing beyond the common civilities of intercourse, or expressing the flatteries of a polite admiration. The long series signed by Humboldt, which is amongst the most important, is not amusing, but contains curious references to the illustration of his work, an entertaining criticism of the ludicrous errors in Lady Morgan's book on France, and the brief mention of many familiar names. The English visitors, amongst whom are Sir James Mackintosh and Lord Dudley, "little Ward whom you met at Madame de Staél's," are, we find, nicknamed "the leopards," and much agitation seems to have been caused by the arrival of "une léopard de plus:—Lady Davy !!!!" Perhaps no better example can be given of the high esteem in which Gérard was held outside his own profession than the letter in which Ducis appeals to him as to whether or no Talma will graciously consent to play Hamlet; but the more interesting letters are, as might be expected, from brother artists and old fellow students—such as those in which Girodet gives a graphic picture of the state of feeling with which the events of the Revolution were followed by the pupils of the school of France at Rome in 1791. A melancholy interest attaches to a few letters, written also from the school at Rome, by the unfortunate Léopold Robert; and not among the least interesting in this connexion is one from Gérard to Horace Vernet, then director, in which he lays before him certain suggestions, the adoption of which he advocates for the improvement of the teaching and position of the academy generally.

Before closing this brief notice we have to observe that the editing has not always been compétent; for example, "Lady Latrim" (vol. ii. p. 236) is surely not English. Should the name be "Leitrim"? And it is quite impossible that the present Emperor of Germany, writing to Gérard from Berlin in 1816, should speak of Goltz as the "ministre de mon frère." The brother of the present Emperor, whom he succeeded in 1861, only came to the throne in 1840. Should not "frère" be "père"?

Fifty Years of British Art as illustrated by the Pictures and Drawings in the Manchester Exhibition, 1887. By J. E. Hodgson, R.A. (Manchester, Heywood).—Mr. Hodgson's position as Professor of Painting at the Royal Academy ensures attention to what he says, and his liberal views of his own profession add to the attractions of this handbook and guide, for such it evidently aims at being. He has recognized the complete insularity of art at the beginning of the current reign, and its absolute indifference to contemporaneous foreign efforts; he agrees with most living critics in ascribing much to the influence of Reynolds, but he does not startle us when saying that the President's highest technical excellences were due to Van Dyck and Rembrandt. In fact, we have heard a similar opinion from less distinguished authorities. The remark that Etty, another English colourist, "tracked the footsteps of Titian" with "slow, plodding ingenuousness," is one of the best among some thousand of criticisms, most of them much less

acute and far from original. Yet his remarks on several painters, though occasionally rather tart, as with regard to Maciæ, are fair and intelligently sympathetic. On the whole, they lack arrangement, and they suggest that the writer did not give himself time to formulate tersely and correctly opinions which he had formed long before beginning to write. There is lack of deliberation, and, apparently, no desire to revise foregone conclusions by means of those unparalleled opportunities offered by the exhibition. Mr. Hodgson was obviously determined to be just, and his technical attainments give value to his technical criticisms. On the other hand, the most hasty newspaper criticism, bound to be completed to an appointed hour, could hardly show a greater number of errors of fact, dates, and descriptions. We pass by the misspelling of proper names, such as Gerome for Gérôme, and we admit the candour of the author's account of Pre-Raphaelitism. But why does he say the number of what he calls the "P.R.B. Brotherhood" was six (instead of seven), and name among the "six" three who were never P.R.B.s at all? What can he mean by saying that Sir John Millais "flirted with the Muse of Pre-Raphaelitism"? Is there any doubt that Sir John painted the 'Carpenter's Shop,' the 'Woodman's Daughter,' and 'Isabella and Lorenzo'? It is also strange to say that Messrs. E. Burne Jones and G. F. Watts are the "accredited prophets and highpriests" of "Neo-Pre-Raphaelitism," which has "grown out" of the parent stock.

John Leech's Pictures of Life and Character, Vol. II. (Bradbury, Agnew & Co.), is the second part of the reissue in a more convenient form than the long folio which was usual when the "pictures" were originally collected from the pages of *Punch*. The cuts date from 1842 onwards, and are quite as enjoyable as ever. The cockney *gamin* and the metropolitan policeman flourish in the pages before us, and the young lady at the seaside has frequent illustrations, which, however, are seldom up to Leech's mark. Among the best cuts are those showing the fox-hunting doctor putting on "pink" in his brougham while going to the meet, several studies of life in the mining districts, and the dissertation on the economical uses of shoulder of mutton. The cuts have hardly suffered at all in reprinting. An alphabetical index concludes this volume. We hope a general index will be issued when the series is complete.

The Art Journal (Virtue & Co.) justifies the publication, under the title of 'During Her Majesty's Reign,' of what is called a "Jubilee number," on the twofold ground of the completion of the half-century of the Queen's reign and of its own fiftieth year. It is copiously illustrated with etchings, in the best of which Mr. A. Haig has skilfully represented the Round Tower at Windsor, and woodcuts, a large proportion of which are excellent. The letterpress is in sections, dealing severally with painting, sculpture, and architecture as existing since the accession of the Queen. The space devoted to each permits only an outline, which each writer has done his best to fill in with suitable remarks. The longest and most ambitious of these sketches is by Mr. W. Armstrong, who furnishes his opinions on the various groups of painters coming under review. He has independent opinions, and—no common feat—has taken the trouble to form them on many subjects connected with art. They are intelligent and clearly expressed. Mr. Armstrong thinks that S. Palmer founded himself (knowingly or otherwise) on Barret. The fact is that S. Palmer's work is founded on Linnell's. He developed himself on the lines of that artist, to whom, however, his debt was temporary and entirely technical. There are a few errors of fact in this essay, e.g., that among the Pre-Raphaelite Brethren James Collinson was "succeeded after a time by W. H. Deverel." Mr.

Armstrong's notion of dividing "Victorian art" into "movements" is clear and convenient, but we doubt if F. Walker, who confessed himself to be a follower of Sir John Millais and Ostade, ought to be reckoned as the originator of a "movement." That Mr. Boehm was the "first exponent in this country of the more picturesque powers of sculpture" is a statement which requires a great deal of qualification. In the sense here implied, Baron Marochetti was an "exponent" ten years before Mr. Boehm was heard of in England. Mr. J. C. Robinson writes on 'Her Majesty's Pictures' in his charge. Mr. Gilbert Redgrave treats of 'Art Education during the Past Fifty Years,' without even naming the Royal Academy or the Slade School. Mr. L. F. Day, a candid, careful, and competent writer, tells us about 'Victorian Progress in Applied Design' in the best essay of the set.

ST. BOTOLPH'S PRIORY, COLCHESTER.

We are glad to learn that a strenuous effort is being made to preserve the interesting ruins of St. Botolph's Priory Church, Colchester, of which the condition has been found to be extremely precarious. Mr. Freeman has described the remaining portions of this remarkable edifice as that "far greater and more famous piece of brickwork.....building second only to Saint Alban's as an instance of the use of Roman materials, not so much taught to assume new shapes as brought back to what was their true Roman use before Italy began her imitation of the arts of Greece." Built early in the twelfth century as the church of what was probably the first foundation of Austin Canons in England, the eastern portion, as in the case of other divided churches, perished at the Dissolution, but the nave remained in use as the principal parish church of the town down to the time of the famous siege in 1648. It was unhappily so damaged at that time by artillery fire as to be reduced to a ruin; since that time, however, it is believed, little further overt damage has been wrought till within the last few years. The "Essex earthquake," among its other mischiefs, caused the collapse of one of the great nave arches, and seriously weakened the structure, already impaired by the exposure of more than two centuries. Early in the present year Mr. Loftus Brock was called in by the parish authorities, in whom the custody of the ruins is vested, and reported that no time was to be lost if what remained of the church was to be saved. Recognizing the high architectural value and archaeological interest of such a relic, Mr. Brock generously placed his services at the disposal of the local committee free of cost, and has superintended the work of preservation (*not* "restoration") which has been carried on. Though the parish is a poor one, a spirited reply was made to the appeal for funds, and it was hoped that sufficient had been collected to avert the immediate danger which threatened the fabric. The result of the work, however, has been to reveal further serious dilapidation, and an urgent appeal is now made for outside help to complete this praiseworthy undertaking.

We append some extracts from the report which has just been presented by Mr. Brock, and on which this appeal is based:

"The condition of the work was critical.....In many places the brickwork of the walling had fallen in small portions, daylight could be seen through one of the upper arches, the masonry of the upper part of the walls was so loose that large stones could be lifted by being laid hold of, and all over the surface the mortar had so completely perished from the joints that a rule could be inserted freely more than six inches into the open joints.....The whole mass above the nave arches had been resting entirely for years upon this slender core [of the original piers]. When we came to touch the modern casing it fell off in large masses, requiring the superstructure to be promptly shored up as matter of precaution, while the work was solidly rebuilt in cement. In the midst of this important part of the work the mass of the heavy

walling of the west front gave signs of movement, causing no little anxiety to all concerned. This was found to be caused by the serious manner in which the heavy mass overhung its base, owing to so much of the supporting work having been broken away in past years.....It became necessary at once for the whole of this portion of the front to be shored up, and this was done as fast as hands could do the work.....A large portion of this heavy work has been done, sufficient, I hope, for all present purposes of support to the front; and as soon as it was built and had settled the shores were removed.....This unexpected work, which had to be done at once, at all hazards, and without regard to outlay, has exhausted the whole of the remaining funds. There is, in consequence, nothing to make safe the detail work of the west front, now covered with scaffolding erected for a beginning to be effected just before the movement in the mass of the walling had begun. The whole of the front is covered with arcading of very curious work, interlaced arches and small piers, all formed of Roman brick, and all in very weak and loose condition. Some of the pieces fell in the spring.....The work is in such an unsafe condition—so far as the piers and arches are concerned—that it is absolutely necessary that this most interesting portion of the building should be undertaken in good time before winter sets in. It will be most hazardous for it to be left longer.....The scaffolding remains up on the west front, but the work is completely at a standstill for want of funds."

After dwelling on the various steps that have still to be taken to place the ruins in a condition of security, Mr. Brock deals with the materials of the structure as revealed in the course of the work. It is a moot point among archeologists whether such buildings as St. Botolph's were not largely constructed of Norman tiles made in imitation of the Roman for the purpose. On this point Mr. Freeman observes: "Saint Botolph's, as we all know, is built *more Romano, more Camulodunensis*, of bricks which are none the less Roman, even if some of them may have passed through the kiln in the twelfth century." Mr. Brock's examination, however, does not support the "medieval bricks" theory. He writes:—

"The whole mass of the walling is constructed with the materials of some ancient Roman building. This is shown by the fact that there are Roman bricks of every conceivable thickness, some having red Roman mortar still adhering to them, while others are hypocaust tiles which formed the flues of Roman buildings, and have the scored patterns so common on them. Others are flanged roofing tiles, all more or less broken. The whole mass of the walling inside and out has been originally plastered over. This is apparent from the fact that the buried portions of the nave piers still have the plastering, and every effort has been made to preserve it." This, it may be mentioned, exactly corresponds with the observations of Mr. J. H. Round on an early twelfth century building demolished last year at Colchester, and described by him in our columns.

Mr. Brock closes his report with the welcome assurance that "not a fragment of the ancient work has been removed, and everything that very anxious care and forethought could devise has been done to uphold this most interesting relic of early Norman architecture."

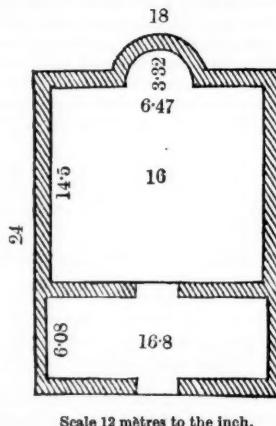
The vicar of the parish, on behalf of the committee, will thankfully receive any assistance towards carrying out and completing this excellent work.

NOTES FROM CRETE.

By the end of July Dr. Halbherr will have brought to a close the archaeological mission in Crete confided to him by the Italian Ministry of Public Instruction. His excavations at Gortyna, which were continued from the beginning of March to the end of May, have yielded a rich harvest of archaic inscriptions, and have brought to light the exact form of the mysterious ancient building on the walls of which was found the archaic legal inscription which has made Dr. Halbherr so famous in the world of science. In order to carry on this work Prof. Comparetti, the learned editor of the *Museo Italiano di Antichità Classica*, bought on his own account the land of the locality termed "le vigne" (*Blyλαι*), as the proprietors could not other-

wise be induced by Dr. Halbherr to allow any excavation to take place. In this negotiation the latter received cordial assistance from the president of the Greek Syllogos of Candia.

The fragmentary inscriptions discovered by Dr. Halbherr in 1885 were engraved on blocks of the local calcareous stone, which, after having formed part of some very ancient building, had been used for building material in certain walls of the Roman period, without any regard to the continuity of the text which they originally presented. Great hope was felt at the time that fresh fragments would be found which would complete these archaic inscriptions, which are without any doubt the most important monument of Greek epigraphy hitherto discovered. Moreover it was evident that they belonged to a building which ranked as one of the highest importance amongst the monuments of ancient Gortyna. The object of the recent excavation was, therefore, double: to bring to light all the other inscribed blocks in the hitherto unexplored strata of the various walls, and to discover the form of the public edifice to which they belonged. It is now ascertained that this building is in the form of a rectangular quadrangle, 24 metres long and 18 metres wide, set in perfect orientation, so that the two longer walls at the side run east and west, and of the two shorter walls the eastern one forms the façade with a central entrance, and the western has a circular apse in the middle, and forms the posterior part of the building. The construction belongs to the Hellenic period, and presents in the interior two distinct parts, the anterior one forming a vestibule, 6.08 metres wide and 16.8 metres



Scale 12 mètres to the inch.

long, and the posterior one 14.5 metres wide and 16 metres long. These two parts communicate with each other by a central door placed opposite the entrance in the outer wall. The anterior part alone presents Hellenic walls, which have been preserved to the height of 1.12 metres above the ancient level of the soil; the posterior part has nothing of the primitive structure but the foundation, all the wall, together with the apse, being of the Roman Imperial times, during which it is evident the ancient building was considerably restored and modified. It was in this restoration that the original stones were placed in the new wall so that their faces, covered with inscriptions, were visible externally. This custom of engraving laws, decrees, and treaties of cities upon the walls of public buildings was peculiar to the island of Crete, especially in very early times. Besides the celebrated greater inscription of Gortyna, which is of this kind, many inscribed mural blocks have been found during the last few years in the cities of Axos, Eleutherna, Lyttos, and Cnossos. On the top of the Acropolis of Axos a part of a building of polygonal stones was found covered with such inscriptions; and it is very probable that in Cnossos more than one public building had such inscriptions, as two mural blocks of different

periods have already been found there, on one of which letters had been painted with a brush.

The excavation of these walls at Gortyna gave for result seventy new inscribed blocks, which, added to the eighty-four of the year 1885, give a total of one hundred and fifty-four fragments, forming the residuum of the most ancient Greek monumental writing known to us, and, together with the inscriptions from Lethæus, the most numerous collection of archaic inscriptions which has ever been found in any single city of the ancient Greek world. Unfortunately too many blocks are still wanting in order to give these very ancient texts in their integrity. Only a few of the inscribed stones fit on to one another and yield a fragment of some length; the greater part still remain isolated and unconnected, and perhaps their complement may yet lie buried in the walls of other buildings of the city of Gortyna, unless they have been destroyed by lapse of time. Their importance is not confined to the really valuable contribution they make to the history of the Greek alphabet, for they possess as well a special interest, inasmuch as they are anterior to the use of money in Greece. For it is remarkable that in the frequent mention of sums to be paid by way of indemnity or fine, they present for unity of value the λέβης, a caldron or metal vessel, and the τρίποδος, a tripod or three-footed kettle, giving us an example of a usage which resembles that of the Homeric times. Moreover, with regard to their linguistic value, they offer peculiarities worthy of note, while as regards their subject-matter they are of the highest importance. Some of the greater fragments, and some few that can be connected with others, present us with interesting, though incomplete extracts of laws and decrees belonging to the period which preceded the great collective work represented by the group of inscriptions discovered at Lethæus, a portion of which has not yet been given to the public, but which will be reproduced in the forthcoming number of the *Museo Italiano*.

Besides these fragments of the archaic epoch taken from the Roman walls, some other inscriptions and fragments of inscriptions were found during the excavations upon blocks of stone which belonged almost without doubt to the walls of the façade, which are of the Macedonian period. Amongst these special notice must be given to two fragmentary treaties concluded between the cities of Gortyna and Cnossos, and another fragment which contains the beginning of a treaty of alliance between King Eumenes II. of Pergamos and thirty Cretan cities.

Immediately in front of the edifice, namely, on the eastern side, stretches a kind of square, partly paved with slabs of ordinary stone. In its middle, and opposite the door, was found the base of a tetragonal altar formed of four quadrilateral steps placed one upon another, and at its foot a small marble column fixed in the centre of a square cavity formed in the soil. Upon this column the victims destined to be sacrificed on the altar had their throats cut. A wide channel runs down from the top of the column along the whole length of the shaft to the basin below. This was destined to receive and convey the blood of the victim into the receptacle provided for the purpose. Thus the edifice discovered, although destitute of peristyle and even of columns or of antæ on the façade, is undoubtedly a temple. Its peculiar form and its orientation, its division into two parts which answer to the *pronaos* and *cella*, and the apses added afterwards by the Romans in the centre of the western or posterior wall, would have been themselves sufficient to demonstrate this fact without the discovery of the *thyōasterion*; but it remains still true that this temple differs in many particulars from the recognized pattern of the buildings destined to worship by the Greeks, and will give occasion for much interesting discussion.

The remains of statues discovered are not of

great value, and are confined to fragments. Amongst these must be numbered a fine headless bust of Apollo, a foot of a gigantic statue of Dionysos, two heads (one of a woman and one of a man), and various fragments which seem to belong, like the bust just mentioned, to statues of Apollo. The existence of various statues of Apollo inclines us to think of a temple dedicated to that god, but another circumstance puts the matter out of doubt. In one of the two treaties between the cities of Gortyna and Cnossos, which, besides being found on the spot, has all the appearance of belonging to the front wall of this building, is found a final clause in which it is directed to be set up at Gortyna in the temple of Pythian Apollo. This was one of the most celebrated temples of ancient Gortyna, and, according to the testimony of Stephanus of Byzantium, gave the name to one of the most central quarters of the city, which was hence called Pythion.

JOSEPH HIRST.

Fine-Art Gossip.

WHEN Hector met Andromache for the last time he described to her as the greatest of his troubles a pre vision of her future. In Chapman's rendering the prince exclaims :—

But neither Troy's posterity so much my soul doth wound,
Priam, nor Hecuba herself, nor all my brothers' woes
(Who though so many, and so good, must all be food for foes),
As thy sad state; when some rude Greek shall lead thee
weeping hence,
These free days clouded, and a night of captive violence
Loading thy temples, out of which thine eyes must never
see,
But spin the Greek wives' webs of task, and their fetch-water
be,
To Argos, from Messenides, or clear Hyperia's spring;
Which howsoever thou abhorrit, Fate's such a shrewish
thing
She will be mistress; whose curs'd hands, when they shall
crush out cries
From thy oppressions (being beheld by other enemies),
Thus they will nourish thy extremes: "This dame was
Hector's wife,
A man that at the wars of Troy did breathe the worthiest
life
Of all their army." This again will rub thy fruitful wounds,
To misse the man that to thy bands could give such narrow
bounds.
But that day shall not wound mine eyes; the solid heap of
night
Shall interpose, and stop mine ears against thy plaints, and
plight.

The subject has attracted Sir F. Leighton; it occupies a canvas measuring fourteen feet by seven feet, and destined for the next exhibition of modern pictures at the Academy. The artist has represented the fulfilment of Hector's forebodings by showing in the centre of his design Andromache, hardly beyond middle life and clad in black from head to feet, one of a company of women slaves who, while day declines and the peasants return from the fields, gather near a fountain where the water pours from a lion's head into a basin of marble placed against a wall of white stone and under a wooden projecting penthouse. Of the women immediately before the fountain one takes water, while another leans on the edge of the basin with a vase close at hand; a third, who is dressed in rose and purple, carries a black vase in one hand and turns to look at the stately Andromache, waiting her turn to approach the spring, and standing statue-like with a large hydria of beautiful form set down near her feet. Her chin rests in her one hand, and the other hand sustains her elbow. She is more than half aroused from brooding on her unhappy state and sorrowful memories by the gambols of an infant, who forms the centre of a group detached from the body of the composition, and conspicuous in the foreground of the picture on our right. More to our left, and behind Andromache, are some children, as well as a noble group of stately damsels, attired in various blues. Near the front on the right, cleverly, but not obviously, placed to balance the group with the infant, are three stalwart peasants walking quickly, with their staves across their shoulders. One of these, probably a veteran of the war at Troy, turning half round while speaking to his comrade, jerks a thumb over

his shoulder, and fulfils his part of Hector's prophecy in saying, "This dame was Hector's wife." The action, like all the others in design, is expressive and admirably rendered. The background comprises the fountain; then, further off, a mass of trees, and a long vista in a rich landscape. The sky is of a lurid, intense blue, and loaded with huge white clouds that seem ominous of thunder. Buildings, part, it may be, of the farm of Pyrrhus in Thessaly, close the scene on our left. The colours of the draperies, which form an important element in this elaborate design, are, besides Andromache's deep black in the centre, saffron, white, purple, bronze and grey, and blue.

At the International Exhibition to be held at Glasgow next year, the fine-art section, which is to be under the direction of Mr. F. Powell, the well-known artist, and Mr. R. Crawford, is to be made an important feature. It will include both a loan and a sale collection, and an endeavour will be made to have in one of the galleries a loan collection of works by Scottish artists, deceased and living. Mr. Alma Tadema has promised to help the committee with his advice. Sculpture is to "receive special attention."

THE newspapers record the death on the 20th inst., at nearly eighty-four years of age, of Miss Margaret Gillies, an Associate of very old standing of the Society of Painters in Water Colours. Born in 1803, in early life she had the good fortune of being acquainted with Scott, Jeffrey, Leigh Hunt, Wordsworth, and others of less renown. It has been said that at first she encountered strong opposition from many members of the profession she selected, but we can say on high authority that nothing can be less true. She did not make sufficient mark to excite jealousy. It is understood that the Society will not elect another lady in the place of the deceased.

THE death is announced of M. de Keyser, of Antwerp, the well-known Belgian painter, in his seventy-fourth year. He obtained a Second-Class Medal at the Salon of 1840.

MUSIC

Lectures on Musical Analysis. By Henry C. Banister. (Bell & Sons.)

WHILE we have long had in our language abundance of excellent works on nearly all branches of musical theory, our literature has hitherto been, upon the whole, deficient in text-books from which the student can learn the form and construction of instrumental music. The subject is well (but of necessity incompletely) dealt with in Mr. Banister's well-known and excellent text-book 'Music'; and the work now before us supplies a want.

We learn from the preface that these lectures were originally delivered to the pupils of the Royal Normal College for the Blind, at which Mr. Banister is one of the professors. The somewhat colloquial form has, we think wisely, been retained. The author explains the scope of his work by telling us that the volume

"is offered not as by any means furnishing a complete course of instruction in musical analysis. This would require a much larger work. But, in familiar manner, it deals consecutively with some of those elementary principles of musical structure, illustrated in the works of the great masters, with which every student should become acquainted who aspires to intelligence about the Art. Movement Structure is the one subject herein expatiated upon. The work is not a

treatise upon the art of Composition, but a commentary upon existing compositions, and an explanation of various structures."

Those who are acquainted with Mr. Banister's 'Music' will not need to be told that the author's chief characteristics are clearness and accuracy. The same features distinguish his new volume. The forms of vocal music differ in so many respects from those of instrumental, that Mr. Banister has not attempted to include both in the present work. To do this would have necessitated either an inordinate increase in the size of the book, or an incomplete treatment of both branches of his subject. He should supplement the present lectures by a companion volume, dealing with the construction not only of songs and ballads, but of the larger vocal forms of oratorio, opera, &c. No one is better qualified for the task, and there is ample room for a good treatise on the subject.

Mr. Banister commences his work with a full analysis of the principal forms used in sonatas, and works constructed on the same model. This occupies 310 out of the 370 pages which, exclusive of preface and index, the work contains. It cannot be said that too large a proportion of space is devoted to this part of the subject; for the various sonata forms, with their modifications, are to be found, probably, in nine-tenths of the best instrumental music. The "first movement" or "binary" form is dealt with in the opening chapters. Mr. Banister analyzes in the most complete manner various movements from the works of Haydn, Mozart, and Beethoven, showing clearly not only the normal form, but the various more or less important modifications introduced by modern composers, especially by Beethoven. The three lectures (6, 7, and 8) on the development or "free fantasia" are especially excellent, for they contain a singularly clear exposition of the methods pursued by the great composers in this part of the movement, the construction of which is rightly considered the special test of musicianship, and even of genius. We may take the opportunity to mention here the only omission of any importance that we have noticed in the entire volume. No mention is made of what may be termed the condensed binary form—that in which the free fantasia is altogether omitted, and in which at the close of the exposition the recapitulation begins at once. In slow movements this form is often to be found—as, for instance, in Beethoven's Sonata in c minor, Op. 10, No. 1. It might have been worth while also to bring out a little more prominently a fact which is only incidentally alluded to, that in the recapitulation of a slow movement in binary form the subjects are generally more or less embellished or varied. Mozart's Sonata in f, No. 12, furnishes a good example of this.

No less excellent than the lectures on the binary form are those which follow on the "movement of episode," the rondo, and the minuet and scherzo. The gradual development of the more elaborate forms of the rondo from the older forms of Couperin and Bach is clearly pointed out, as also the growth of the modern scherzo from the minuet. There is one curious fact which Mr. Banister does not happen to mention.

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It is generally supposed that the name *scherzo* was first used by Beethoven; but Haydn in his quartets, Op. 33 (and in no other of his works, so far as we know), uses the term instead of "minuet," though the movements differ in no essential respect from the corresponding movements in his other works. The modern *scherzo* was certainly due to Beethoven; it is only the name which had been previously employed.

The subject of fugue occupies lectures 14 and 15. Here, as might be expected, so excellent a theorist as Mr. Banister is thoroughly at home. As the object of his volume is not to teach composition, the author merely refers to, instead of explaining at length, the laws regulating the answering of a fugue subject, and devotes his attention chiefly to the construction of a fugue as a work of art. Several important fugues by Handel, Bach, and Mozart are analyzed in the clearest way; and the student will find these chapters most valuable. The last lecture of the volume treats of various miscellaneous forms—the fantasia, &c. The only criticism that need be made on this part of the book is that the concerto form as found in the works of Mozart and Beethoven, to say nothing of more modern composers, is rather summarily treated. The points of resemblance to and difference from the ordinary binary form might have been brought out more clearly. The volume, however, contains so much that it seems almost hypercritical to object to it because it is not absolutely complete. It is beyond comparison the best book on the subject in our language, and it is almost impossible to speak of it as a whole more highly than it deserves.

THE WEEK.

DRURY LANE.—Italian Opera. Conclusion of the Season.

The concluding performances of opera at Drury Lane were fully up to the standard of the series, which has been higher than that of any enterprise of the kind in London since the German season in 1882. It would be superfluous to refer to the changes of cast in the final presentations of 'Lohengrin' and 'Faust,' and we may therefore proceed to sum up the results of Mr. Harris's enterprise, and of Italian opera generally, in the present year. The desperate efforts made in various directions to revive public interest in a discredited form of art have not been in any case entirely successful, but sufficient reasons may be assigned for the more or less indifferent results attained. The most important is that the confidence of the better class of musical amateurs, if once forfeited, is not easily regained, and we may add that only in one direction has there been any serious attempt to regain it. At Covent Garden and at Her Majesty's the old abuses and absurdities which have made Italian opera a byword have still prevailed unchecked. Managers obstinately ignore the enormous advance in popular taste and requirements, both in music and the drama, since the days when the opera-house was merely a fashionable lounge; and so long as they persist in this fatuous policy they will fail to achieve any tangible results. At Drury Lane matters have been carried on in a different spirit, and if Mr. Harris has the courage and means to persevere he cannot fail eventually

to meet with his due reward. It is open to question, however, whether any manager, however astute, can accomplish the herculean task of reforming Italian opera single-handed. Leaving generalities, the season of 1887 has given us two operas for the first time—Bizet's 'Les Pêcheurs de Perles' and Glinka's 'La Vita per lo Czar'—but both of them are by deceased composers, and are already out of date. We have witnessed a large number of new artists, and among them two of the very first rank. We refer, of course, to Madame Nordica and M. Jean de Reszke. In conclusion, a word of commendation must be given to Signor Manzinelli, whose intelligent conducting did much towards securing the admirable *ensemble* at Drury Lane.

NEW EDUCATIONAL WORKS.

Elements of Harmony and Counterpoint. By F. Davenport. (Longmans & Co.)—There have been, and still are, great differences of opinion among musicians as to the value of the late Dr. Day's system of harmony. For a long while its only advocate and exponent was the present Principal of the Royal Academy of Music; but of recent years the theory has made numerous converts. We took occasion last year, in reviewing the second edition of Dr. Day's book (*Athenæum*, No. 3052), to express our cordial agreement with his system, and we therefore heartily welcome Mr. Davenport's 'Elements,' in which the outlines of that system are succinctly set forth. Until its appearance Sir George Macfarren's 'Harmony' was the only text-book for students based upon Day's theory. Mr. Davenport, who (as many of our readers will be aware) is one of the professors at the Royal Academy, follows pretty closely the lines of his predecessor, but his work is very much more condensed. This will be evident when we say that within the limits of eighty-four small pages the author gives the chief rules not only of harmony but of counterpoint. To those who study this book with the aid of a master, this conciseness will be an advantage; it will also be of great value as a work of reference to those who are already acquainted with the larger treatises of Day and Macfarren. On the other hand, for the purposes of self-tuition the explanations ought decidedly to have been somewhat fuller, even though the size of the book were increased thereby; because, though the rules are correctly given, it has been obviously impossible within the limits which the author has assigned himself to enter into any full explanations of the reasons for the rules. One example will illustrate what is meant. In the definitions fundamental discords are accurately described as "generated from a fundamental note, prime, or root, according to natural laws." But the reader looks in vain for any explanation, or even statement, of what the natural laws are. When at p. 51 these discords are dealt with, we are told which notes may be added to the major common chord; but a student using the book without the help of a master would probably be puzzled to know why, for instance, a major or minor ninth from the root may be added. If the series of harmonies up to the seventeenth from any root had been given, the matter would have been made clear. It would be well worth Mr. Davenport's while in future editions, which we have little doubt the book will reach, to enter rather more fully into this and similar matters. Meanwhile, we can warmly recommend the little work to those teachers who may find Sir George Macfarren's larger book too elaborate for ordinary use.

Daily Technical Studies for the Pianoforte. By Oscar Beringer. (Stanley Lucas, Weber & Co.)—Mr. Beringer is well known in London, not only as one of our best resident pianists, but as a most conscientious and successful teacher.

No more striking testimony to his thoroughness could be given than is furnished by the present collection of studies. The author informs us in his preface that the work "is intended to serve as an exhaustive prefatory course to the late Carl Tausig's 'Daily Studies,' and to bridge over certain gaps occurring in that work." We cannot remember to have ever met with any collection of technical exercises which in variety and completeness at all approaches the present work. It commences with sixty five-finger exercises with a still hand, which are so laid out that they can be transposed into every key. These are followed by twenty-eight finger studies with a change in the position of the hand. Exercises on scale passages are then given, and next a most valuable series of studies on chords in all positions. The following sections of the work contain studies on repeated notes, on thirds, sixths, and chord combinations, on octaves, extensions, and crossing and changing hands; and a very complete series of scales and *arpeggi* in all positions concludes the work. Mr. Beringer adopts the modern system of fingering—that of Chopin, Liszt, and Bülow—rightly considering that the method of Cramer and Clementi is inadequate for the works of modern composers. We have no hesitation in saying that any pianist who will conscientiously work at all the studies in this most important collection will find his technique equal to any demands that are likely to be made upon it even by the most advanced works of the modern school. The exercises, moreover, are so well graduated that the difficulties, often not inconsiderable, of the latter ones will be surmounted with comparative ease by any one who has mastered the earlier part of the volume.

Easy Legato Studies for the Violin. By J. M. Fleming. (Upcott Gill.)—The twenty-four studies of which this work consists originally appeared, as we learn from the preface, in the columns of the *Bazaar*, *Exchange*, and *Mart*—a curious place in which to look for instruction on the violin. They are intended for the benefit of those who are studying without the aid of a master, and with this view rather minute directions are given as to the performance of each study. We doubt the possibility of any one's learning to play the violin well without a teacher; and the present work appears, therefore, superfluous. It is, however, only fair to the author to add that the instructions given are very clear, and to those who cannot get lessons they would no doubt be useful.

Musical Gossip.

The hundredth anniversary of the production of Mozart's 'Don Juan' is to be celebrated at Salzburg by two performances, on August 20th and 22nd, with a remarkable cast, including Frau Wilt, Fräulein Bianchi and Marie Lehmann, and Herren Reichmann, Vogl, Staudigl, Weiglein, and Felix. Herr Richter will conduct the opera.

It is stated that a series of oratorios with costumes and scenery will be produced at the Bouffes Parisiens during the coming season. The first work to be subjected to this outrageous treatment is Haydn's 'Creation' or the 'Seasons.' In former days oratorios were so presented at Drury Lane and other theatres, but nothing of the kind would be tolerated in London at the present time.

GERMAN opera is evidently well established in New York. Five works are to be given for the first time next season—namely, Spontini's 'Ferdinand Cortez,' Nessler's 'Der Trompeter von Säkkingen,' 'Euryanthe,' 'Siegfried,' and 'Götterdämmerung.' The bacchanalian scene in 'Tannhäuser' is also to be introduced for the first time.

MÉHUL's opera 'Joseph' is shortly to be performed as an oratorio at Munich, the arrangement being by Herr Max Genger.

VERDI's 'Otello,' translated into Hungarian, is to be produced at Buda-Pesth in November. The rôle of Desdemona, however, will be sung in Italian by Madame Adalgisa Gabbi.

DRAMA

THE WEEK.

LYCÉUM.—Representations of Madame Sarah Bernhardt: Frou-Frou, Féloïa, Adrienne Lecouvreur. COMEDY.—Revival of 'The Colonel,' Comedy in Three Acts. By F. C. Burnand. STRAND.—Revival of 'The School for Scandal.'

WITH the exception of to-night's performance, when she appears in a composite entertainment, Madame Bernhardt has gone through the promised round of characters. Except on the occasions when she has exerted herself beyond her forces, by giving two representations on the same day, she has shown no sign of falling off. She is, indeed, difficult as this seems of reception, better than ever. Her method is firmer and more assured, her grasp of character is bolder, and the strange waywardness of her contrasts, which gives them a special attraction, is more noticeable than before. That she is best in rôles into which enters a certain quasi-melodramatic quality seems now conceded. She is not an ideal Marguerite Gautier, and is anything rather than an ideal Frou-Frou. It is easy even to conceive an Adrienne Lecouvreur which should be quite different and not less good. As Théodora, meanwhile, and as Féloïa, she is quite unsurpassable. This seems to point to the fact that a certain barbaric element is necessary to her supreme triumph. Such may well be the case. Not so much, perhaps, in the triumph of the barbarian or the animal element in a character as Madame Bernhardt at her best as in the presentation of the combat between fierce passion and feminine grace, almost gentleness. In the display of passion, wild, rugged, impetuous, overmastering, she has no rival. The effect of this would, however, be far less impressive than it is were it not for the *câlineries* and the wiles with which it is accompanied. No scene in which she has appeared is greater than that in 'Féloïa' in which she finds out the error she has made in dealing with her lover; listens with fury, ill concealed at first and afterwards overt, to the narration of his wrongs, which, unconsciously to him, are also her own; and then, finding no other way of saving the life compromised by her action, woos him with a species of *abandon* supposed to be characteristic rather of heathen mythology than of modern actualities. In the course of the scene the gamut of passion, short of the note of tragedy, is sounded, and all her grace and allurement, all her savage and, as it sometimes seems, demoniac frenzy, are exhibited. It must not be supposed that disparagement of her acting in characters such as Frou-Frou or Marguerite Gautier is intended. Of the many dying scenes she has exhibited, that in 'La Dame aux Camélias' is perhaps the best. Other women, however, may rival—have rivalled—her in these. Mémoires de Doche survive; those of Desclée are scarcely remote. Féloïa is, however, Madame Bernhardt's own, and it is difficult to conceive of a rendering of the character which shall not be an imitation. The support afforded Madame Bernhardt is far from satisfactory. M. Garnier, who

plays the lover, has a certain rough energy, and is said to have won acceptance in France. There is, however, a want of distinction in his appearance and his voice, the effect of which is damaging.

So far as it is a comedy at all, Mr. Burnand's 'The Colonel' is a comedy of manners. As such it perishes with the follies that gave it birth. In spite, accordingly, of the backbone it possesses in 'Le Mari à la Campagne,' which deals with forms of hypocrisy as current now as when Molière drew Tartuffe, it is out of date. So witty is, however, the dialogue, the whole pleases as a species of extravaganza with as little that is real in it as one of Mr. Gilbert's fairy comedies. It is brightly played at the Comedy Theatre, Mr. Edgar Bruce resuming the character of the Colonel, which has long been a favourite with him, and Mr. W. Herbert taking his original character of Richard Forrester. The performance generally is creditable.

In the revival of 'The School for Scandal' last week at the Strand Theatre Miss Achurch appeared as Lady Teazle. Her comic method is, however, as yet unformed, and her representation of the character, though it displays abundance of promise, cannot be regarded as satisfactory.

Gramatik Gossig.

A TRANSLATION by Miss Dora Schmitz of Dr. Elze's 'Life of Shakspeare' is in preparation.

MR. HALLIWELL-PHILLIPS has printed a 'Calendar' of his Shakspearian rarities, with a pleasant little preface, to which we may recur.

THE Criterion Theatre closed on Thursday last. Next Saturday will witness the cessation of performances at the Opéra Comique, and Mrs. Bernard Beere will then depart "on tour" with 'As in a Looking-Glass.'

As was to be expected after the success at the Vaudeville of 'Devil Caresfoot,' the adaptation of 'Dawn,' there has been a competition among managers for the piece. It has been secured, however, for the Strand, at which house it will shortly be produced, with Miss Achurch in her original character of the heroine, and with a cast as nearly approximating the original as the different conditions of morning and evening performances will permit.

THE Adelphi, enlarged and improved, reopened on Thursday with 'The Bells of Haslemere' of Messrs. Pettitt and Grundy.

'THE BLUE BELLS OF SCOTLAND' is the title of the piece by Mr. Buchanan with which Miss Jay will reopen the Novelty. In this Mr. Henry Neville will appear.

A DRAMA by Mr. Pitt Hardacre, entitled 'Current Cash,' new to London, but familiar in the country, has been produced at the Surrey.

THE annual performance of the "Luther-Festspiel" has been given at Jena. Herr O. Devrient, the author of the dramatic poem, played, as on former occasions, the title part.

A VOLKSTHEATER on a large scale is to be established in Vienna with a view of reviving the histrionic glory of the old Kaiserstadt. Subscriptions amounting to upwards of 530,000 florins have already been received, and a convenient site secured. The preliminary programme contains the judicious regulations that neither operettas nor spectacular pieces are to be performed, and that the prices of admission shall be very moderate.

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